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ABSTRACT

This research report is a result of a desire to raise the capability of developing arts organizations, to stimulate artistic activity and awareness and to broaden public access to the arts and artists in rural areas defined as underserved communities. This document presents findings from the study which used Focus Groups as a framework for exploring the research objectives. In general, findings indicate that rural artist lack information about availability of materials, lack knowledge of how to deal with federal regulations, lack communication between artists, and lack knowledge about the market for rural artwork which severely disadvantages the rural authentic artists. The level of support for master artists and students of endangered art practices is ineffective, and the markets for selling their work are currently underdeveloped in the State of Alaska and elsewhere, and are most assuredly unknown to the artists themselves. Suggestions for correcting these deficiencies fall into three categories: (1) information and communication, to be addressed at local, state and national/international levels; (2) education, to be addressed through provision of educational opportunities and services; and (3) provision of marketing and technical assistance. After an Executive Summary, the document is organized into five sections: (1) "Introduction"; (2) "Research Methodology"; (3) "Focus Groups of Seven Regions Studied"; (4) "Mini-Survey of Seven Regions Studied"; and (5) "Appendices." (MM)

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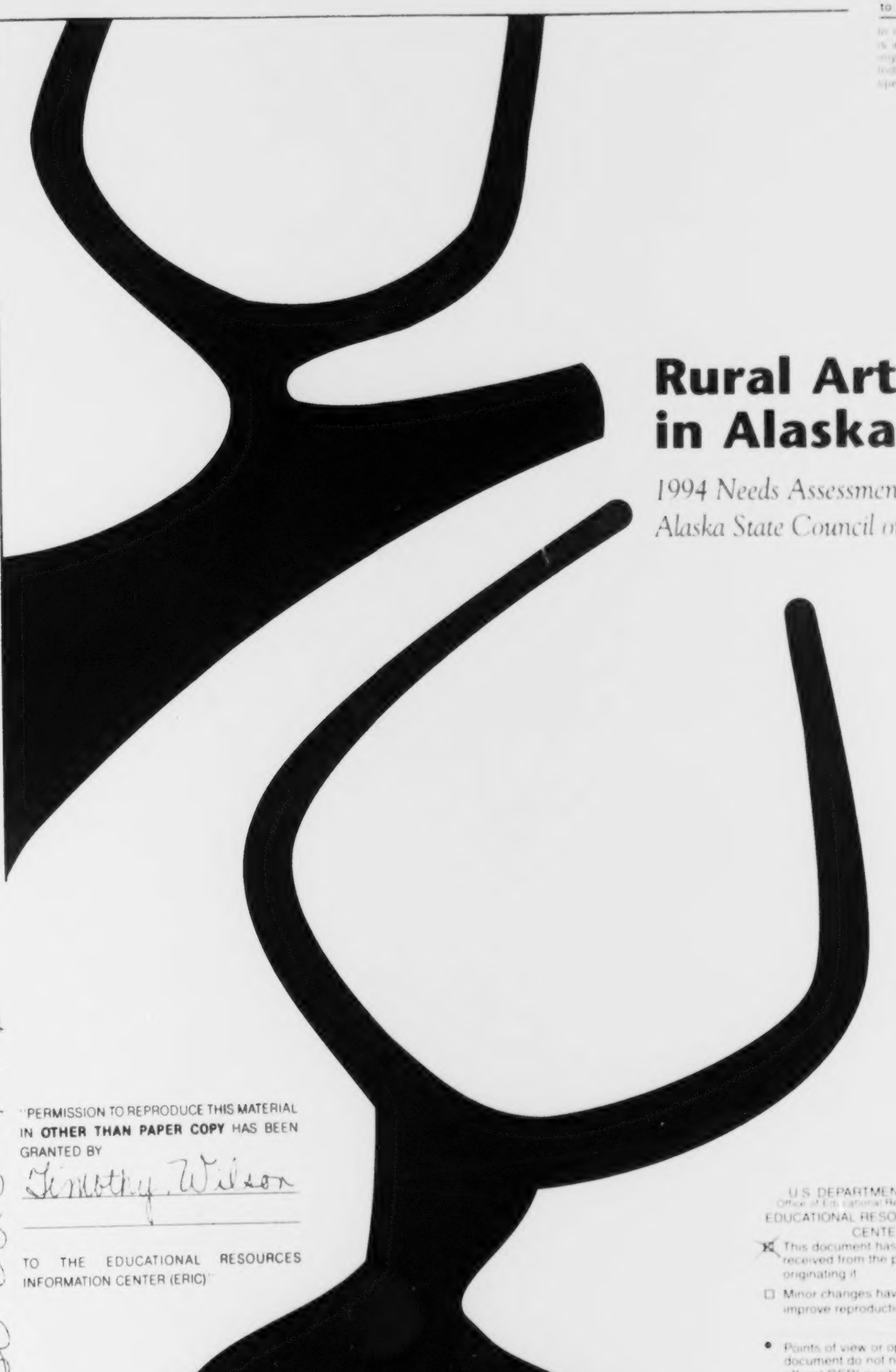

Rural Arts in Alaska

1994 Needs Assessment by the Alaska State Council on the Arts

SO 025 796

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CRACIUN & ASSOCIATES

A Research Report on

RURAL ARTS NEEDS ASSESSMENT

RFP #94-530

for

ALASKA STATE COUNCIL ON THE ARTS

by

CRACIUN & ASSOCIATES

November 3, 1994

EXECUTIVE SUMMARY

OVERVIEW

Rural artists, especially artists from the villages, are dedicated to and proud of their work, but cannot make a living as artists. The knowledge of, and resources for, "disappearing" and "fragile" Native art practices are no longer or rarely available to artists because of lack of traditional subsistence harvesting, where art was a natural and utilitarian by-product. In today's world, subsistence comes first and art is secondary. Artists from larger communities are struggling to pursue their art form with no communication channels statewide, a lack of resources and minimal information, especially regarding marketing/promotion. For both groups, the costs are too high for materials, and the prices paid to these rural artists for their work are too low. When available resources are known to these rural artists, the pricing and contacts are usually out of their reach (e.g., walrus ivory, furs and "modern-day" materials) and must be ordered from outside Alaska. A crying need exists for the Alaska State Council on the Arts in rural Alaska to address the many areas where artists find themselves lacking.

In general, rural artists lack information about availability of materials, lack knowledge of how to deal with federal regulations, lack communication between artists, and lack knowledge about the market for rural artwork which severely disadvantages the more rural and authentic artists. The level of support for "Master artists" and students of endangered art practices is ineffective, and the markets for selling their work are currently underdeveloped in the State of Alaska and elsewhere - and are most assuredly unknown to the artists themselves.

THEMES FROM FOCUS GROUP RESEARCH IN THE SEVEN REGIONS OF ALASKA

A. INFORMATION AND COMMUNICATION

Rural artists crave information and communication on three different levels:

Locally

- Artists want a central village meeting place styled after the traditional "qargi/qasgi," like The Friendship Center in Shishmaref, to allow artists to compare work, support each other and pass their art to the next generation.

Statewide

- There is little familiarity or no knowledge at all of ASCA. Artists would support a regularly distributed newsletter from the Arts Council, if it included attention to services and support the Council could give to artists, such as grant-writing assistance.
- Many artists feel isolated and want more communication with other artists throughout the state. A regular newsletter feature, highlighting an artist and his or her work would be helpful. An exhibit of statewide rural art, traveling to all regions, was another example.
- Artists wanted a "living library" of artists' work on video, in photographs, or on audio tape where artists could study and learn other works, especially those of "endangered" arts.
- To survive, artists must buy and sell. They need a channel of communication established with reliable suppliers and dealers. Knowing where to find materials at the cheapest cost and where to sell their craft at the best price is crucial to these people.

Outside

- Artists want to expand their markets outside the state and country. Communication with national and international markets could begin with assistance from ASCA.

B. EDUCATION

- Master artists need to know what teaching grants are available and they need technical support from ASCA to complete the paperwork.
- Artists need to know of opportunities that support and enhance their work (e.g., workshops, apprenticeships, new resources catalogs, exchanges with other artists).
- Educators must understand the relationship between art and culture in rural Alaska.
- Artists urgently want to share with young students the experience with art as inspirational and rewarding, as well as realizing its utilitarian significance.
- Johnson O'Malley, The Heritage Program, and Alaska bilingual programs are models for positive support for art education.
- Children need the hands-on, experiential learning to shift their focus from television and videos.
- Retailers, dealers, collectors and tourists need to be made aware of authenticity issues (silver hand, "Made in Alaska" labels); as well as the marketability parameters as related to the real significance and cost of rural art.
- Tribal councils, corporations, city, state, and federal agencies must initiate and support community spaces by securing empty buildings statewide. Also funding needs to be found for events that support rural art in these underserved communities, including museums, gift shops, studios, performance halls and theaters.

- Model organizations promoting and supporting rural art include the Bethel Arts Council and the new Cultural Center, the Nome Council on the Arts, the King Island Dancers who regularly meet in an old hall in Nome, the Aleutian Arts Council and the City of Unalaska's "1/2% for Art," the Chilkoot Summer Camp for children, the Friendship Center and Shishmaref Tannery and, finally, artists referred often to the traditional "qargi/qasgi" meeting place in Galena.

C. MARKETING AND TECHNICAL ASSISTANCE

These specific suggestions on how to improve marketing support were common throughout the groups:

- Provide information about what is wanted, by whom, where, when, and at what costs, in Alaska and around the country.
- Publish and distribute catalogs of types of artwork with photos and prices.
- Give workshops to rural artists on how to market their products.
- Promote authentic art for its cultural value, its uniqueness and diversity, and because all of it was made in Alaska by Alaskans.
- Promote rural arts in the urban settings and hubs within Alaska.
- Provide more ASCA assistance directed to smaller, more rural communities.
- Form cooperative buying, exchange, and marketing groups.
- Give technical assistance to artists ordering materials by identifying reputable buyers.
- Assist in the transport of rare, delicate, federally controlled, or dangerous (flammable) materials and artwork.
- Provide photographs and biographies of artists, technical assistance with videotaping, and displays of artists' work for marketing efforts.
- Develop, and promote use of, communication networks with rural artists via faxes and modems. (Many are equipped for using such technology.)

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I. INTRODUCTION

A. BACKGROUND

On April 12, 1994, Jean Craciun, President of Craciun & Associates, met with Tim Wilson, Vernon Chimegalrea and Shannon Planchon of the Alaska State Council on the Arts (ASCA) to further discuss its Rural Arts Needs Assessment in underserved communities. On April 25, 1994, contracts were signed and Craciun & Associates began work for ASCA on the *Rural Arts Needs Assessment*, continuing to meet with ASCA staff to review study objectives and the research design.

The Alaska State Council on the Arts is embarking on an on-going project to raise the capabilities of developing arts organizations, to stimulate artistic activity and awareness, and to broaden public access to the arts and artists in rural areas defined as underserved communities.

Craciun's work is now complete and we are submitting this report to ASCA staff and the combined Native Arts and Underserved Advisory Panel.

B. RESEARCH OBJECTIVES

As defined by the grant from the National Endowment for the Arts (NEA-3 grant July 1, 1993 - June 30, 1994 regarding Arts in Underserved Communities) and considering any and all cost constraints, the following objectives were accomplished for this research project. Specific tasks were to:

- discuss with key informants their ideas and concerns while securing lists of local artists from each community;
- assess the current status of rural arts and artists in underserved communities;
- identify the "fragile" and "endangered" Native art practices (in report) and artists considered to be masters in those art forms (available through attendance lists);
- identify successes and barriers for rural artists in Alaska;
- discuss model programs which have been successful in terms of arts and cultural programming in rural communities;

Research Objectives, continued:

- explore the expansion and continuation of on-site technical assistance in rural communities while recommending the development of a network of information sharing; and
- determine how ASCA can provide more effective service and foster partnerships for the development of some of the community-based arts activities.

II. RESEARCH METHODOLOGY

The sample frame for this study was determined by the Alaska State Council on the Arts (ASCA) based on their priorities for program development. Through information supplied by ASCA, regional arts organizations, Native corporations and traditional tribal governments, key informants were identified in each region under study. Key informants were primarily those people most involved in the organization and/or preservation of the arts in their communities. Personal telephone interviews with these individuals provided valuable insight into the unique characteristics of each rural community. In addition, these interviews helped in the design of the focus group discussion guide and aided understanding particular events and situations at each location. These informants were also able to provide names of artists for each of the seven regions.

Artists were then contacted and selected to participate in a focus group in their community. Criteria for selection was designed to maximize the representation of the diversity of art practiced in that particular community, as well as provide a representative mix of men and women, and age range. There was a concerted effort to recruit both elders and young, beginning artists.

Focus groups were held from May 11 through June 23, 1994, in nine communities representing seven regions throughout the state of Alaska . Each group was held from approximately 6:00 to 8:00 p.m. at a familiar community facility. A focus group was held in Bethel on May 11, Chevak on May 12, Nome on May 16, Shishmaref on May 17, Unalaska on May 25, Haines on May 31, Arctic Village on June 18, Kotzebue on June 22, and Ambler on June 23, 1994.

All participants in the focus groups and interested observers were asked to complete a small survey[1] asking for detailed information on the artists, specifics about their art and knowledge of ASCA. Besides demographic information, questions included: type of art; length of time producing or performing; time of year most active; outlets where they perform, exhibit and/or sell; amount of income from producing or performing; membership in organizations; sources of support; and amount of knowledge of and support from ASCA.

Vernon Chimegalrea, Director of Native Arts for the ASCA attended each focus group, with the exception of Unalaska, translating when necessary and distributing materials on the Council.

Jean Craciun served as the primary moderator and analyst. Catherine Colwell served as an assistant moderator and analyst and Susan Johnson served as an assistant moderator in Unalaska. Dr. Marianne George served as an advisor for the Executive Summary.

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[1] See Section IV: Mini-Survey of Seven Regions Studied; and Appendix C

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III. SEVEN REGIONS STUDIED

A. BETHEL FOCUS GROUP

Background

Bethel, a community of approximately 4,600 residents serves as a hub for the Yukon-Kuskokwim Delta. Twelve artists attended the focus group, held at the Pacifica Institute on May 11, 1994. Of these artists, five were men (one Caucasian and four Yup'ik) and seven were women (one Caucasian, one Inupiaq, and five Yup'ik), ranging in age from early twenties to early eighties. Jean Craciun moderated the focus group and Catherine Colwell, Qualitative Analyst, was the assistant moderator. All artists who attended this focus group were local artists.

What Is Happening In The Community

Bethel has a strong arts community. The Bethel Arts Council, although significantly underfunded, is very active. Its main activity is sponsoring the Camai Festival, a dance festival held in late March every year. This attraction draws dancers from all over the state, and includes an arts and crafts fair. In addition to this gathering, the local council promotes performing art by sponsoring two events called "Just Desserts," showcasing musicians, storytellers and comedians. Other activities in Bethel include classes in sewing, water color and drawing, artists producing masks and getting together to use each other as models, storytelling, an active actors' guild and traditional dance groups.

The local radio station interviews elders about traditional wisdom and is creating a library from these interviews. It is also working on a documentary of a dance festival in Mountain Village. The upcoming opening of the Cultural Center is seen as a high point for traditional art in the Bethel area.

The Disappearing "Fragile" Native Art Practices

This group could think of many things that are either dying out or are no longer made or done. With the advent of television and the VCR, one man shared his concern about the demise of the art of storytelling. The participants also listed many utilitarian articles that have been replaced by more modern materials--making seal oil lamps and mukluks with high leggings, waterproof boots made from salmon skin, round wooden visors, fish traps, even hair nets were works of art. Other kinds of grass baskets (besides the coiled style prevalent today), as well as wooden baskets, are rarely seen anymore. Clay pottery was also made, and although some people still know how to do it "the old way," these artists do not see it happening. Participants also described articles of clothing--an "old-time

Eskimo belt made out of sealskin and bones" that belonged to a grandmother and a head dress made of copper and beads.

The Experience Of Creating Art

To many in this group, the sense or fear of losing their culture permeates their feelings about their art. "You can see it fading way," one man stated. For this artist, his craft represents a preservation of the spirit of his people. Another participant sees a sense of urgency in this preservation process, stressing finding ways of teaching methods before people pass away and their skill gets lost. Still another expressed anger that traditional art is not being passed down because some of those who are selling their art aren't interested in sharing their expertise. "They want to make money" and not have others know how to do it.

A mixture of feelings were identified as the artists talked about the commercialization of traditional Native art. One artist expressed anger that people are being greedy, asking so much money for their work that it is not affordable, another worried about "selling out my culture" by only reproducing the marketable products. A third participant voiced a concern agreed upon by many in the group--that to do their art, they must receive some subsidization. "Many of us depend on our art to pay for groceries." Participants agreed that a blend of receiving adequate compensation for doing art and a passing-on of the knowledge was the ideal.

Bethel artists had stated a desire for having an avenue to share with others. An artist teaching through the Kuskokwim Branch of the University of Alaska in Bethel expressed her desire for more students to understand the deep personal meaning attached to traditional Native art as was being discussed in the focus group. She expressed frustration at the lack of reference to Native art available to students as well as at the mystique which prevents beginners from trying to learn these traditional art forms. This participant believes students need to be told to "trust your eyes, you can do it."

Finally, one participant addressed the link between art and language. She stated that it wasn't until grief overcame the anger at "our inability to speak" (their traditional language) that she was able to be creative. This participant believed, and others concurred, that not only do Alaska Natives need to teach each other their traditional art forms, but also preserve the language that goes with it.

What Is Working For Each Artist Personally

Some artists enjoy the competition of comparing their work with other artists and striving to make theirs better. One artist said she depends on her mistakes to help her improve. Another agreed that it is being able to share with other people, getting feedback from others, that "feeds the fire."

Struggling Through Problems, Barriers

Several participants agreed that it is hard to find classes, or someone to teach what they want to know. One participant was still looking for someone to teach him more about drawing in order to take advantage of a grant from the ASCA.

Everyone also agreed that the lack of access to materials creates a strong barrier. This is due partly to the rising costs of materials, partly to the isolation of living away from a major center like Anchorage. Costs of beads, leather, and furs shipped from Anchorage as well as the Lower 48 curtail artists' activity more than they like. Others simply can't get materials they've used in the past. Even when they are able to get what they order, without the ability to inspect it beforehand, they are often disappointed in the quality.

Besides difficulty in getting materials, artists spoke of their busy lives--having too much to do and not finding the time to actually sit down and do their craft. Several artists spoke of doing art after work and one described his pleasure at working from 10:00 p.m. until 2:00 a.m., after his children went to bed.

A writer who described himself as one who rarely gets to write what he wants, described a community development plan he just completed which was designed to organize an arts cooperative. He believes there is a continued need for people to become organized and overcome practical problems of ordering materials and supplies. People could benefit by doing things together and getting marketing assistance.

Federal regulations prohibiting the gathering of particular materials was also seen as a barrier by one participant. This artist expressed frustration at not being allowed to gather the feathers he needs for periodic dancing unless he was part of an official dance group. Confusion over what materials were actually government-permitted was expressed by several in the group.

Familiarity With The Alaska State Council On The Arts

Although many of the participants were familiar with the existence of the ASCA, there was very little knowledge of current work. "I thought they went out of business" one participant reported. Another participant commented, "I thought you were here to tell us the Council is going belly-up."

There was discussion in the group of a newsletter that a few participants used to get in the past but had stopped receiving, and it was agreed that no one in the group had heard much in recent times. "For me, the state council organization is from Mars--far away and alien," reported one artist.

There was some understanding of available grants--one woman had received money for teaching a student how to make a traditional parka, another participant had applied for a grant but had not found a master artist to study under.

Where The Council Fits In

All participants saw a newsletter as an important aid in publicizing the work of the ASCA. It would open up a pipeline for people to get in touch with each other as well as find out what is going on around the state.

There were several suggestions for projects the ASCA could consider. One participant discussed the need for legal assistance such as information on the copyright laws. Others would like to have assistance with marketing their art. "There ought to be a clearinghouse for artists." Many group members concurred.

The ASCA could educate people about Alaskan art. "Outside of Alaska, they think we're all Eskimos--arts and crafts are different in each region. The ASCA could assist in helping people learn about what is happening in each region." Another suggestion under this same theme was for the ASCA to sponsor a play, incorporating Eskimo dancing into a screen play.

Many of these participants would like to see the diversity on the ASCA be more representative, particularly having Yup'ik representation on the board itself. "The Yup'ik area is large. To make representation fair, (it) should be equitable."

Finally, group members agreed that ASCA's involvement in rural arts was critical in maintaining their children's interest. "Remember the children," urged one participant. "The State Arts Council needs to be a beacon for (them)."

B. CHEVAK FOCUS GROUP

Background

Chevak is a Cup'ik village in the Yukon-Kuskokwim Delta with approximately 600 residents. Art is an integral part of the lives of the residents of this village, and the Heritage Program through the public school here is promoting traditional culture, language and art as ways to better the quality of their lives.

Eleven artists participated in a focus group, held at the local public school on May 12, 1994. These artists (3 men and 8 women) were all Cup'ik Eskimos ranging in age from 20 to 75. Because many of these artists spoke little or no English, Vernon Chimegalrea from the ASCA translated. The focus group was moderated by Jean Craciun, the Assistant moderator was Catherine Colwell.

What Is Happening In The Community?

Participants noted that crafts are changing in Chevak as art is being done more and more for display rather than utilitarian use. Doll-making, one of the most popular crafts done in Chevak, has been seen as an art form for less than ten years. Previous to this, dolls were simply made for daily play. Storytelling, basketry, skin-sewing and Eskimo dancing are other forms of art reportedly being practiced here, as well as the making of harpoons, earrings, masks and traditional tools. Mask making is another example of how tradition has changed. Artists now develop their own styles and creativity not necessarily making their masks for a specific dance, as in the past. In earlier times, once a dance had been completed, masks were burned, not saved.

Sleds are still being made for practical use, although now it is popular to make miniature sleds for display.

The Disappearing "Fragile" Native Art Practices

Kayaks, fish ladders, waterproof boots and mittens made from fish skins, bird skin clothing and the art of making sinew were all given as examples of vanished traditional art. Eskimo-style raincoats are found only on dolls, being almost totally replaced by store-bought materials for real use. Other participants remembered weaving grass mats and carving wooden bowls in earlier times.

The Experience Of Creating Art

Participants here spoke optimistically about their art. Several stated their pleasure with the school bringing back traditional art. They spoke of a time when they were concerned that their art, and what that represented for their culture, was not being practiced, but currently agree that they are hopeful for the future based on this revival in the school. Creating art evokes a sense of pride for these people. "I feel proud," stated one participant, "of what I'm doing--helping my family, representing my village, when I show my dolls that I make in Chevak."

What Is Working For Each Artist Personally

The link between art, language and culture is a key point for these artists. Passing on the cultural heritage embodied in the Chevak art forms is of prime concern. "When I make dolls," one elder stated, "I am going back to the way it used to be." A heritage program beginning in kindergarten and continuing through high school encourages students to understand "the old way which signified peaceful, harmonious ways of living."

Struggling Through Problems, Barriers

Time is a problem for these artists. They are busy with subsistence living, and finding time for their craft only when they are least busy with fishing, etc. Summertime, it was agreed, is the best time for making dolls. "In the spring there is too much else to do."

Familiarity With The Alaska State Council On The Arts

There is some familiarity with the ASCA in Chevak, primarily with its Master Artist and Apprentice Program. One participant received funds for teaching young people, another had received airfare to Anchorage to display her baskets and a third woman had received an invitation to take her woven grass plates somewhere and teach her technique. Several others had received a newsletter in the past.

Where The Council Fits In

Several participants pointed out the need for artists to know where to send their carvings, etc. A catalog of specific addresses of museums or gift shops and a description of what they buy would be helpful. A catalog which provided information on where to get resources would also be extremely helpful to these artists.

Several participants would like to be able to send their work for display in an area where they will get more exposure. The Alaska Council could sponsor such a center where artists from all the regions could display their work.

Mostly, these participants wanted information. "Part of living in the bush," one participant explained, "(is) we don't know about what's going on in the rest of the state."

C. NOME FOCUS GROUP

Background

Nome, founded in gold-rush days, is currently a community of approximately 4600 located on Norton Sound. A focus group was held there May 16, 1994 in the Bering Straits Corporation boardroom. Six men (2 non-native and 4 Inupiaq) and four women (3 Inupiaq and 1 non-Native) ranging in age from mid-20's to 78, participated in this group.

What Is Happening In The Community

Nome hosts a diversity of art. Community-based theater, sponsored by the Nome Council on the Arts, is very active. Eskimo dancing, carving, storytelling, writing, skin-sewing, painting, drawing, and music is also prevalent. Johnson-O'Malley funds, through the schools, pay for storytelling and there is some exhibition space for showing art through the museum during the Iditarod race.

The Disappearing "Fragile" Native Art Practices

The making of utilitarian articles, now replaced by modern inventions, was mentioned as a lost art. Seal-gut tissue, used for everything from window panes to enema bags and baby bottles is no longer used. Nome artists mentioned the building of skin boats and the making of laces from reindeer and beluga sinew to make sled runners and water-proof mukluks which were used in earlier times. Grass baskets are not seen as much as they used to be, either, it was reported.

The Experience Of Creating Art

These artists had mixed feelings about what is currently happening in Nome in the arts. The performing arts are very prominent here. Participants spoke of the tremendous amount of talent in the region, as evidenced in community chorus, theater, a comedy guild, the wealth of dancers, particularly from King Island, opportunities for storytelling, and the teaching of others. As one participant stated, however, and others agreed, sometimes it seems that the arts in the bush are ignored by people in the urban areas of the state. Both communities and individuals need to be nurtured to continue their art.

One participant is proud that her culture is still here, in spite of early attempts to squelch it, and sees her art as a combination of both her traditional culture and her adopted culture.

Another participant remarked that Eskimo dancing gives a "happy feeling," and others concurred that they are pleased that the young people are learning the dancing and will keep it alive after the older people are gone.

These participants linked culture and dancing, seeing this connection as critical to preserving their way of life. One participant added, "When I go to dances, I feel better after it--you forget your problems."

Visual art does not fare as well as the performing arts through the eyes of these participants. Some artists related negative feelings about doing carving, sculpting and painting in Nome. To these men, the pricing of their work is a major concern, as well as their feelings of isolation from other artists and opportunities to display their work.

What Is Working For Each Artist Personally

One participant explained how dancing is promoted. "Just dancing keeps it going," he reported. It is helpful, he added, that there is a hall that is used in the winter where people dance 3-4 times a week, even though it is run down. Another dance teacher reported that the younger children had no one to start them until the King Island Dancers began to teach anyone who was interested. Now dance is very popular.

The Nome public schools have been very involved with both contemporary and traditional art to greater and lesser degrees throughout the years. After-school activities supported by Johnson-O'Malley and Indian Education funds support much of what is done with the young people.

One participant is pleased that she is able to pass her art on to her children, and another artist reported finding a market for puppets he has designed.

A recently transplanted artist from California reported good feedback on her art, and feels that the community is very supportive. She would like more opportunities to find out about what other art is happening in Nome--particularly traditional Native art.

Struggling Through Problems, Barriers

Financial concerns were reported as common to all these artists. The cost of tools was seen as a barrier to doing more art; also the cost of materials and the cost of providing an outlet for work. The cost of submitting to juried shows which are more apt to take place outside Alaska is prohibitive to most artists, and simply going to Anchorage is more than many can afford.

There was some concern about the fairness of the 1% art program. One participant stopped applying for it because it appeared to him that the funds were going to people from outside Alaska or outside the local area. In Nome lots of people do art, it was pointed out, but few have a chance to be recognized outside the region. This lack of contact with the "outside world" can cause barriers to creative expression. For one artist, the scattered nature of artists throughout the state keep him isolated and away from his work.

Having to take less money from local stores than they feel their work is worth is a problem for several of the Nome participants. These artists feel their work is devalued when shop owners don't pay the price artists are asking. Selling on consignment is not a good solution, they said, because sometimes they don't have the money to ship it to Anchorage, and at other times, their art is "lost" or "never arrives." For many, the answer to this dilemma is a cooperative. Several participants see such a vehicle as necessary to keep from feeling cheated. Sending art to Washington or other places outside Alaska has been problematic for some, too. These artists find that many people don't want to spend as much money as the item is worth, because they are not educated on the value of the art or the cost to make crafts.

Familiarity With The Alaska State Council On The Arts

Just over half of this group had some familiarity with the ASCA. Three participants had heard of it, but didn't know much about it. A fourth knew of grant opportunities from the council through her public school connections and a fifth through his dealings with the Nome Arts Council. One artist was more knowledgeable about the ASCA in past years, but had little contact currently. This artist's impression was that the Council was not interested in Native handwork or Native writing. She was more familiar with other arts councils, particularly in Washington state, because there seemed to be more interest in Native story writing there.

Where The Council Fits In

Artists had many requests for ASCA. The following list captures the main focus of these recommendations:

"Use a monthly newsletter to feature artists from different regions throughout the state."

"Take pictures and explain in texts what kind of art work they do."

"Give workshops on and provide information on what they are currently funding."

"Provide for a residency exchange. Artists from more southern areas could come up and they (ASCA) could send people (from the Nome area) down there."

"Compile a listing of reputable dealers to where art could be sent."

In addition, participants discussed their need for help in pricing art and in its distribution. They would also like more information about grants--both what grants are available and how to apply for them.

Finally, several participants agreed that ASCA could provide money to assist artists in buying materials and tools.

D. SHISHMAREF FOCUS GROUP

Background

Shishmaref is a small Inupiaq village north of Nome. Seal hunting is a prominent activity in this village, and this is reflected in the sealskin slippers that many women sew. Two activities promote active participation in traditional art here. The first is The Friendship Center, a community center created with the help of an elder known for his bone carving, who wanted to see this skill passed down to the young people in the village. This center, currently housed in the local church, acts as a gathering place for the carvers in the village.

Secondly, Shishmaref, through the guidance of the traditional tribal government, has started a tannery and a small production of sealskin slippers. The tannery itself has been in operation for several years and is in its first year of making slippers. The goal of this operation is to produce everything locally, to employ local residents and to turn out a quality product. The slippers are machine-stitched with hand-beading as decoration. Several of the women in the village known for their hand-made slippers are becoming skilled with sewing machines, a result of their involvement with this effort.

Eleven artists (six men [5 Inupiaq, 1 non-native] and five Inupiaq women) participated in a focus group held May 18, 1994 at the Friendship Center. Jean Craciun moderated this focus group, assisted by Catherine Colwell.

What Is Happening In The Community

As one participant stated, "The ladies sew, the men carve." Most of the carving done in Shishmaref is with whalebone, although some people carve ivory and one man stated his interest in soapstone carving. Whalebone is the material of choice for carving here because it is more accessible than soapstone or ivory. Villagers here do not hunt whales, so much of the whalebone that is used is found after it washes up on shore. It is also purchased from more northern communities. Shishmaref is not in the main current for walrus and the cost of buying ivory makes it prohibitive for many.

The women sew fur hats and slippers and make beaded jewelry and dolls. Reindeer horn dolls are popular. One woman explained how her husband carves the dolls out of reindeer horn and she sews the clothing for them.

The Disappearing "Fragile" Native Art Practices

The making of skin boats has disappeared, these participants explained, and so have drums made from walrus stomach. Some dyed weaving is no longer done. Similar to what Native artists in other communities reported, much that is gone is related to practical use. Short, waterproof mukluks made from reindeer are no longer being made. Neither are intestine raincoats, long water boots or wooden baskets.

The Experience Of Creating Art

These artists feel good about doing art in Shishmaref. Many spoke of the pride they take in their work. Some participants also acknowledged the pleasure they get from making crafts that they can sell. One woman stated, "It's a good feeling when money is coming in." Another participant reported feeling thrilled, not only having artistic pride but also economic pride in the work he is doing. "It's good when we're carving."

What Is Working For Each Artist Personally

Passing on to young people the skills they've learned from their parents is important to these artists. There has been a high school carving program since 1976, and several participants are involved in teaching the young girls how to sew.

There is some opportunity to sell locally. One man sells his carving twice a year to the local pastor. Another reported selling to people who came into town. Others go to Fairbanks, Anchorage and Nome with their art, usually for an event or special occasion. One woman reported going to Anchorage because her daughter asked her to come and demonstrate her sewing at a contest. She won first prize, her husband modeled the mukluks she had made, and she sold them. It was a successful venture.

There is much competition between artists, these participants reported and quality is important. It was pointed out by one carver, and agreed upon by the group, that maintaining high quality keeps their work marketable.

Struggling Through Problems, Barriers

Getting the raw materials they need can be a problem, especially for the whalebone carvers. Whalebone takes four to five years to cure before it is ready to carve, so the gathering of this resource must be done constantly and it is not always available.

Outlets to sell art is another barrier. Many participants reported selling their art during special events in Fairbanks, Anchorage and at the Elder's meeting in Nome. They also sell occasionally to people coming into Shishmaref, to the pastor of the church, or through relatives in larger communities such as Nome. Developing a market for their art is a big concern for these artists.

Pricing art can also be problematic. One participant stated, with the agreement of the others, that knowing how to price work comes only through experience.

Time can work against producing as much work as these artists would like. The subsistence life in Shishmaref demands that hunting be the first priority. "Our food comes first" stated one carver. The women reported having more time than the men. One woman stated, "in the springtime we're busy with their hunting, but I always have time for my sewing."

Familiarity With The Alaska State Council On The Arts

Several of these participants were familiar with the ASCA, either through reading newsletters or actually receiving funding. One participant received financial support for teaching a younger woman how to make a parka. Another participant received money to purchase the carving tools necessary to attend art school for a year. Still others were aware of their school receiving an artist-in-residence grant through the Council.

These participants also had the perception that Native art is a low priority with the Arts Council. One artist commented on the exposure that he sees Southeast Alaska, Anchorage and Fairbanks receiving and the lack of exposure other regions are getting ("I thought the Alaska Council of the Arts was just taking care of people down south.") Another participant who received information from the Council agreed. "There is no focus on artists in rural areas, only in urban areas."

Where The Council Fits In

Exposure for their work was seen as critical because "once you get exposure, (you) can start pricing a little better."

Several participants had suggestions as to how ASCA could act as an advocate for Native art. One way would be through showcasing different styles of work and different regions in the newsletter. A second suggestion was to research what art is dying and find people to teach these lost art forms (how to build a kayak, for example).

Most of these artists felt that perhaps ASCA needed to reassess their programs and put more emphasis on regional art.

E. UNALASKA FOCUS GROUP

Background

Unalaska/Dutch Harbor is a town on the Aleutian chain, dominated by the fishing industry. The Native culture is Aleut. Four thousand people maintain permanent residence there, but more than 10,000 additional workers swell the town's population during the fishing season. Employment rates are high and many residents live in subsidized housing. The natural setting is dramatic, mountains rising precipitously out of a collection of islands. The community is accessible only by air and water.

The focus group was held at the school on May 24, 1994 with Jean Craciun moderating and Susan Johnson as the assistant moderator. Seven women and four men participated. All were local artists and some were also active in arts organizations. Two were Native Alaskan, one was Asian (Filipino) and the remaining eight were Caucasian. Ages ranged from 18 to 43 years old.

What Is Happening In The Community

Unalaska is a very active arts community. One participant only half jokingly described it as "next to Homer, we're the Carmel (California) of Alaska." In the past year the citizens of Unalaska have organized three coffee houses with open mikes for poetry readings, folk singing, and other performances. There have been concerts, a two-day writers conference, an Aleut culture night, a dinner theater fund-raiser for the public television station and a traveling art show. There is an arts workshop available for a nominal fee sponsored by the City of Unalaska's Department of Parks, Culture and Recreation. The Aleutian Arts Council has arranged to exhibit the work of local artists at the new Grand Aleutian Hotel for the current tourist season.

The city has designated one-half per cent of the city budget for art. A museum is being planned. The local native corporation, the Ounalashka Corporation, is active in soliciting and supporting Native art. In addition, there are at least three active sources of arts organization and promotion: The Aleutian Arts Council, the local branch of the University of Alaska, and the internationally-oriented Bering Sea Art Exchange, which focuses on developing arts-oriented relations with Unalaska's Russian sister city, Petropavlovsk-Kamchatskiy.

An artist sponsored by the 1993 ASCA Artists-In-the-Schools program worked with students to produce a large ceramic mural in the school. A student art exhibit has been held. Two art scholarships have been given to students. Storytellers have visited the school. Exchanges with Russian students are progressing.

The Disappearing "Fragile" Native Art Practices

Participants were aware of several kinds of art that are no longer being practiced. No one is making seal gut parkas or pouches. Women used to make wreaths and small pins out of woven hair. Fine embroidery is no longer done. The large Filipino community is not engaged in traditional folk singing.

During the discussion of "endangered" art forms, however, some people mentioned types of art they believed were no longer done, and others in the group were able to identify people still working in this art or craft. For instance, doll making, while not as popular as it once was, is still being practiced by two women, who were named.

The Experience Of Creating Art

Participants felt good about the arts in Unalaska. "I feel good, excited about what's going on. I know there's lots of talent." "I'm glad to live here because we are the center of the world, after all."

But because the community is so active and so small, several participants felt overwhelmed, "there aren't enough hours in the day to do it all." Some felt there is a drawback in such able volunteering, in that agencies can start depending on volunteer energy and refrain from the kinds of financial support that would relieve the pressure from these overworked individuals. There was general agreement when one participant said, "I'd just like to go to something that we also didn't have to put up and take down ourselves."

It is also too hard for the same individuals to do all the volunteer work of arts organizing, pursue their own artistic interests and still work and raise a family. Even with all these commitments, though, "everybody is very hardworking" and "there is lots going on." An unintended consequence of so much work by the same people can be, however, that the rest of the community doesn't feel they need to be active. As a result "you see the same faces over and over at every artistic event."

Some participants felt that many artists were doing their art alone and needed more opportunities to share their work.

One participant associated with the school system voiced her frustration that art classes are not required for high school graduation ("After about the third grade, no one is required to do art in the schools.") and that when budgets are talked about, art is regarded as expendable. "It's the first thing to go." She said too often people talk about the importance of art but won't support it with money and requirements. Others in the group agreed that exposing children to art in the schools is vital.

What Is Working For Each Artist Personally

Participants agreed that seeing all the other artists in the community "struggling with the same problems and accomplishing things anyway" was very encouraging.

Furthermore, everyone in the community supports each other. "When something is happening we all lend a hand, donate a piece, play an instrument. And we've had some great successes." "We all have a really good feeling after putting on an event together, a feeling of connection and community."

Everyone also encourages everyone else. "We are catalysts for each other." "We nag." "But we're very kind about our comments." One artist also pointed out that isolation can be a benefit, "I want to live on an island in the middle of nowhere." This allowed this artist to focus, to avoid being bombarded by other artists' images. Artists in this community can withdraw and work and be left alone, "except for the occasional friendly check-in."

A vital source of support for these artists is the beauty of the area in which they live. All agreed that their physical surroundings keep them inspired. "The storms are real inspirations." "They're addictive." "They teach you humility." "We live the good life here."

There is the community studio available now to everyone, and the new city Parks, Culture and Recreation building will have an arts studio, thanks to constant nudging by the arts-oriented attendees at the city council meetings and the presence of an artist on the council itself.

Of course, "the wide range of arts events helps a lot." Everyone can feel supported in doing art by seeing so much art going on around them. And there is real opportunity to be active. "In a small community, a person can sit on the local Arts Council, and have an impact on what happens, that they could never do in a large city like Seattle."

There is also the tradition in this community of an active arts council. In fact, the artists represented at this focus group regard themselves as the second wave of active artists in Unalaska, following in the tradition of artists before them. And, they feel, the new generation of artists have new strong leaders.

One participant summed up the collective feelings, "I feel both excitement and frustration."

Struggling Through Problems, Barriers

The principal problems faced by these Unalaska artists are a function of the distance of their community from the other centers of art in Alaska and the lower 48. Distance means communication and transportation problems.

Communication problems center around having trouble getting information about what is going on elsewhere fast enough to respond to it. Unalaska artists need to know about shows being planned, competitions coming up, or other opportunities with enough advance notice to respond to them. One simple solution that everyone thought was a good idea was that information should be faxed to them from groups like the Alaska Council on the Arts rather than sent by bulk mail.

These isolated artists also suffer from the difficulty of maintaining contacts around the state, finding out about new materials in a particular medium ("Did you know you can now get oil for paintings that mixes with water?") and having materials available in the community. A writer complained that there are no copies of the new Writer's Digest, nor relevant literary journals. She feels frustrated personally, though "it's somewhat a moot point since I have no time to write anyway."

Some of the communication problems center in Unalaska itself. There is no central bulletin board for messages, no information clearinghouse, and no organized network for communication among the local artists.

Transportation barriers inhibit these artists. It's hard to get supplies, and some hazardous materials, certain etching supplies, for example, have to be smuggled in since the airlines will not transport them if they know what they are. It is also difficult and very expensive to insure and ship artistic products outside the community, whether elsewhere in Alaska or beyond. Large amounts of time are thus involved in both bringing materials and information into the community and sending out communications and art products themselves.

Other problems exist. Several good classes have been offered at entry levels of a particular art form, but no advanced classes can be given because of the small size of the interested audience. "Beginnings are good, but we need the next steps," said one participant.

Even with the artists' studio, space is a problem. And, of course, there is never enough money. "I try to plan the art programs for ten towns on a total budget of $18,000," explained a university faculty participant. Lack of money is reflected in the reliance on volunteers to make art viable in this community. "Art isn't seen as valuable enough to fund a position" for an arts organizer.

These artists did not feel they had any problem selling their art, but none of them relied upon their artistic production for their livelihood. Most participants were part-time artists while holding another full-time job. In other words, being an artist is a fulfilling supplementary activity and identity for these people. Selling their art is of only secondary concern. The only full-time artist in the group is supported by her husband's employment. One artist's mother is a full-time Native artist who sells her work regularly outside the community and thus makes a living, but she is supported in part by her husband's Army pension.

Everyone said they would like to be a full-time artist "if I could survive." But one participant pointed out that people in Unalaska are well-employed and prosperous. "There is no way we could make the same money being artists," whether they were working full-time as artists in Unalaska or elsewhere. Furthermore, many rely on their jobs for their housing, which would thus also be placed in jeopardy.

These artists felt some unpleasant pressure to produce the kind of "animal realism" that sells in Alaska.

Familiarity With The Alaska State Council On The Arts

The majority of participants were not familiar with the work of the Council. "I got something in the mail but didn't read it." A minority were familiar although there was some confusion about whether Council monies were primarily acquired from the State or Federal Government. Those who did know about the Council felt positive toward it ("I'm pretty impressed by them.") and felt well-treated ("We write good grants.")

Where The Council Fits In

"Information is the most important thing." Participants wanted the Council to provide an information network for them and other artists throughout the state. "Let us know what's going on by FAX or modem!" "The Council could establish a toll-free number for ready access."

Participants felt that an important part of the information network was help in writing and getting grants since "money is at the bottom of everything." There were many ways any available money could be used:

> "We need money for art scholarships in the schools."
>
> "The public radio could be funded to put on more local cultural and ethnic art programs."
>
> "We need help getting art supplies out here."
>
> "We need a state-of-the-art studio to be available for a nominal charge."
>
> "We need exhibit space and incentives for artists to exhibit since on their own they may be too shy."
>
> "We need something to support the Filipino community, but first we have to get together and figure out what we want to do."

There was an emphasis in this group on art in the schools, and they hoped the Council would lobby for school art. One felt art should be a requirement for high school graduation. All agreed that art should not be the first thing cut from curriculum. "Children need to start young doing art and to be encouraged to keep at it."

Another significant feature of a good communications network would be connections between rural artists and available markets for their products. "We need access to markets."

F. HAINES FOCUS GROUP

Background

Haines is located in the Chilkat Valley in southeast Alaska. Valley residents number 2,300, but more than 150,000 visitors are expected in 1994. The main industries are commercial fishing, tourism and government. The Native culture is Tlingit Indian. The natural setting is forested and very beautiful, mountains rising precipitously out of Lynn Canal, the northernmost portion of the Inside Passage. The community is accessible by air, water, and the Haines Highway, which links it to the Alcan Highway.

The focus group was held at the Halsingland Hotel on May 31, 1994 with Jean Craciun moderating and Susan Johnson as the assistant moderator. Four women and three men participated. One participant was Alaska Native and the remaining six were Caucasian. All were local artists, five deriving their principal income from their art.

What Is Happening In The Community

The artists who attended this focus group represented a wide range of artistic interests: silver and goldsmithing, printing, watercolor and oil painting, woodcarving, doll-making, beadwork and skin sewing, silk-screen printing, woodcuts, prints and theater.

They feel Haines is gaining a reputation as an artists' community. "Lots of artists are coming, just gathering here." While one participant wasn't sure other artists felt this way, most agreed that were certainly lots of artists in Haines. "It's a good place to produce art, to hunker down and produce." The scenery is inspiring and the influence of Tlingit culture is dynamic. Art in southeast Alaska has its own character and "is not like art in the northern part of Alaska."

A great deal of art happens in Haines, including weavers, theater, music, jam sessions, a therapeutic drumming group, photography, and some pottery. There is the Chilkoot Summer Camp for children and the "internationally famous" Chilkat Dancers who perform art and dance of the Northwest Coast Indians. In nearby Klukwan, artists are wood-bending for work in making snowshoes and drums.

One Native artist gets commissions for her art locally, by word of mouth. "Native people ask me to make them something. I get orders for vests. This summer I have a blanket to weave." She tries to encourage other Native artists to use traditional materials whenever they can.

The Disappearing "Fragile" Native Art Practices

Some important types of native art are dying out, however. The native woman in the focus group was distressed by this. She knows, for instance, that skin-sewing and weaving is dying out. "I'm the only person here who can make moccasins," and she cannot afford the moose skin that is necessary. "The slippers for sale here in Haines are Athabaskan from Canada."

This woman feels Native art is dying out for lack of any teachers for the young people, and because Native young people do not seem interested. Every year she works with second graders "who are very talented," but they have no Indian education. Their mothers don't do beadwork or other Indian art so they have no encouragement at home to do traditional art. "I always have a student, and that student is always from out of town. Right now my student is from Seattle. All the children need is somebody to teach them."

The Experience Of Creating Art

"Everyone should get together and have an art show. The kids' art and community art was great at a recent show. But when we're so busy earning a living, it's not easy to do things together."

"I think things are good here, and are getting better."

"I'm excited to be an artist here, but I'd be excited to be an artist anywhere."

"If I have to depend on my art to support myself, I could never do it. It takes me two months to make a vest."

"When I get to paint something and sell it, it makes me happy."

"The scenery is worth it all."

"My husband keeps bugging me to work, but when would I have time to carve?"

"I've changed my whole style and materials to fit the market, but that's okay. I'm happy."

"I have a lot of hope for Haines. I see Haines getting better and better."

"It feels good to share what each other is doing."

"I'm having a good time."

What Is Working for Each Artist Personally

This focus group was very concerned with marketing strategies. All the artists struggle with finding ways to make the public aware of their art. Several artists have their studios in places that are open to the public so "I can meet people and they'll order from me." Person-to-person contact is very important. "If I make something, someone else will see it and order from me as well." Other artists, though working in private studios, find they have a lot of visitors. "People bring their friends to the studio just out of interest." This interrupts work, but is good for marketing.

The artists routinely display their work at arts and crafts shows and hand out cards.

Struggling Through Problems, Barriers

Participants talked extensively about the problems associated with marketing.

All participants agreed that the great majority of artists in Haines can't make a living from their art and do something else for an income. Of the artists in the group who do rely solely on their art for a livelihood, most are dependent on outside sources for marketing, principally galleries in other towns in Alaska and Washington state. The opportunity to sell art is otherwise "too seasonal" in Haines. They most significantly use Juneau, the state capital 90 miles away, and Skagway, a nearby tourist mecca, as outlets. "You have to have outside opportunities because nothing happens in the winter. There aren't enough people who live here to buy all the art themselves."

A few have developed contacts in the Lower 48. One woman was already a silk screener before she moved to Haines and can thus exploit her contacts from Outside. Several told stories of hocking their art to Lower 48 galleries and shows, some successfully, some lucky to break even with the cost of travel. "Usually you just get a good tax write-off and a trip." "I struggled a lot to learn to market outside and still have to work hard at it." The artists know these outside contacts are important ("You need to make others aware that you exist.") but one needs to be willing to promote oneself: "I just walk in with my product and say, 'Are you interested?'"

One artist has thought about developing a catalog, but this is a "lot of bother and expensive too."

Because the one source of art supplies in Haines is now gone, artists must order their supplies by catalog. "Everyone here lives by the catalog." This is very convenient, except for the cost of shipping." A case of glass costs half again as much here as in Seattle." They try to get together to make up bigger orders.

One artist has turned to using local wood for her carving, driftwood, alder, and so forth, because wood from Outside is too expensive.

The Native artist does not like to sell her things to tourists because "they want things too cheap." Stores also want to buy Native art too cheaply. "Their mark-up is your only profit." So this woman just "stays home and weaves," depending on word of mouth to bring her Native customers.

The participants in this focus group were very sensitive to the authenticity issue. Some of the items in the gift shops are trinkets from Taiwan or China posing as Native art. Participants thought having the two different symbols--the silver hand, meaning made by natives, and the state symbol, meaning made in Alaska--was a good idea, but they think gallery owners and retailers need to be educated about the value of making the distinction. Some retailers are downright dishonest, misrepresenting what they are selling. "My niece works in Juneau where she was asked to take the 'Made in Taiwan' tags off and replace them with 'Made by Alaska Natives' tags." They conclude, "Retailers need to be leaned on."

Participants liked the idea of a state law which would protect legitimate Alaskan art, both Native and non-Native. They referred positively to the fact that "Arizona has closed down shops 'cause they were selling non-authentic things."

The practice of non-Native people doing Native art was very disturbing to one group member. Other participants mentioned the fact that they produce art using Native images but are white themselves. But they point out that they are doing good work, that there is no way to legislate who can use what images in their art, and the native images resonate with them as well as with Native peoples. One white artist, raised in Alaska, says, "I am a Native artist."

Familiarity With The Alaska State Council On The Arts

A majority of these participants were familiar with the ASCA. One artist had received a $5,000 grant to weave a Chilkat blanket. They knew about grants to teach in the schools, about the newsletter, about a winter concert schedule, and about funding, especially of "performing arts and Native instructors." The ASCA administers the One Per Cent for Art for public buildings, which, this participant felt, "Is okay if you score, but it takes too long to do proposals."

The Haines participants feel the Arts Council favors big city artists (Anchorage, Juneau and Fairbanks). They speculated about whether those who have once gotten grants are favored to get them again. One participant pointed out that a different panel each time is deciding who will get grants so she doesn't think there's consistent favoritism. These visual artists were "disgusted with our local Council on the Arts because they are concerned only with classical music."

One participant summed it up: "The Arts Council is there to educate the public that art is wonderful and artists are wonderful people."

Where The Council Fits In

These artists would like a visual arts center in Haines. Also more emphasis on art within the schools, especially Native arts. "Everyone can benefit from this, white and Native." They suggested classical musicians in the schools so they have an audience. Also hands-on training in various artistic skills is very important for children. Perhaps some apprenticeship programs could be developed, which would help individual artists and perpetuate what these artists know.

The information these artists get from the Council newsletter is usually too late for them to respond. They need more timely information. They want the newsletter to list shows and traveling exhibits so they know what is going on.

The application process for grants is intimidating, they think, and many artists could use some help with this. For instance, perhaps a photographer could travel throughout the state, making scheduled visits to photograph artists' products, thus assisting them is compiling a photographic resume. "I know several good artists who could use help with photographs of their work."

They wish the Council would sponsor more fine art shows, whether short term or running all summer. They could sponsor regional exhibits, festivals and other special events. These would be places artists could "show and share and sell."

The Council could also try to link up artists with stores, taking the pressure off all the individual marketing and promotion with which these artists are burdened.

One participant emphasized how important the tourist industry is to the arts in Alaska and encouraged the Arts Council to support the tourist industry.

G. ARCTIC VILLAGE FOCUS GROUP

Background

Arctic Village is an Athabaskan village of 113 residents in Alaska's northern interior. Caribou is a main resource for these people, and much of their art uses caribou fur, bone and horns.

Jean Craciun, moderator, and Catherine Colwell, assistant moderator, listened to seven artists discuss their feelings and concerns about art in Arctic Village at the local school on June 18, 1994. These participants, three men and four women, ranged in age from 27 to 84. All were Athabaskan except one man, who was Caucasian.

What Is Happening In The Community?

Bone tools are still being made in Arctic Village, as well as traditional clothing, boots, and caribou horn jewelry. Beading is popular as well. Dancing and Athabaskan fiddling are also very important here. The bilingual program through the local school promotes traditional arts and crafts, and traditional dancing and fiddle dancing.

The Disappearing "Fragile" Native Art Practices

Still, there is concern for the art that is going away. The use of caribou skin to make fishnets, laces for snowshoes and sleds was reported as a lost art form. There was great concern expressed in this village that they are losing important parts of their culture. "Hardly anyone fishes anymore," one woman explained, and with the loss of these activities comes the loss of traditional art.

The Experience Of Creating Art

Participants agreed that it felt good to talk about what the elders used to do, and there was sadness expressed for the diminishing interest in traditional art forms that these participants see around them. However, doing their art brings them pleasure, regardless if they sew or teach children traditional dancing. These participants also spoke of the pride they experienced when a grandmother approved of their sewing or beadwork.

Passing on these skills to their children was seen as a critical task. One participant summarized the feelings of the group: "I feel like we're the link between the past and the future." However, several participants expressed frustration that the young people aren't interested in learning how to sew or bead. One woman stated, "The kids say it's boring."

The children do seem to be much more interested in learning the traditional dances and fiddle dances, another woman added.

What Is Working For Each Artist Personally

For the most part, artists work in isolation in Arctic Village, but they do a lot. Each of the artists reported much activity as well as ingenuity in pursuing their art. One participant described raiding the trash for old, worn-out mukluks, mittens and hats to use for patterns. She added "sometimes I wish I were two people" because there is so much art to do. Another participant, a fiddler and drum-maker, maximizes his opportunities to play the fiddle at events by coordinating travel required by his work with these events.

Teaching traditional dancing to young people is the most satisfying to one participant. She agreed that children love to dance, both traditional and fiddle dancing. She believes it is important to be a role model for the children and is very involved in sewing costumes, organizing the dancing and traveling with the students to other places to perform.

Struggling Through Problems, Barriers

Lack of interest in continuing traditional art forms was perceived as the biggest barrier to passing along the skills of the traditional art done in Arctic Village. One elder reported that he had stopped teaching such traditional crafts as cutting caribou skins and setting snares at the school because the students never use the skill outside the classroom. He feels that he is wasting his time. Participants cited television, the VCR and parents' lack of involvement with their children as reasons for this breakdown. Another participant, however, believes at least part of the problem is financial. Students want to learn to dance but there is no money to support teaching it through the schools.

Finding and paying for resources is a major problem also. For many participants, materials are too expensive to allow them to do as much work as they would like. "This is where we get stuck," one woman explained. When someone is interested in learning, often they cannot afford to buy the materials.

Two participants reflected on growing up "the hard way" when the whole community had to work together to survive. Now, one said, "things are too available" and the village no longer works together. For these participants, like the majority of rural artists who discussed the state of their art with us, art and culture and a mentally-healthy life are all tied up together.

Familiarity With The Alaska State Council On The Arts

The Alaska State Council on the Arts was totally unfamiliar to these artists.

Where The Council Fits In

These participants would like to see the Council provide local workshops for both artists and students and agreed that it would be well attended. They also liked the Council's current masters program which provides financial support for elders to teach their crafts to others.

One participant suggested that the Council publish a series of videos or books showing elders demonstrating their knowledge of traditional art.

Providing information to and communicating more with local artists could also be a helpful task for the Arts Council, according to these participants. One group member suggested that the Council provide a useful service by letting artists know where they could send their art.

H. KOTZEBUE FOCUS GROUP

Background

Kotzebue, with a population of approximately 3000, is the hub for the Northwestern Arctic region. NANA Regional Corporation is headquartered here and is actively promoting traditional culture, language and art of the Inupiaq people in this area. A growing tourist market brings outsiders into Kotzebue during the summer, and the NANA-owned motel, museum (NANA Museum of the Arctic) and gift shop (Inu Craft Shop) provide jobs as well as an outlet for NANA shareholders to sell their art.

A focus group was held with ten artists from Kotzebue, June 22 at the Nullagvik Hotel. Jean Craciun moderated and the assistant moderator was Catherine Colwell. The ten artists who participated were all Inupiaq or Inupiaq/Athabaskan, including two men and eight women ranging in age from 35 to 80.

What Is Happening In The Community

Traditional Native Art is abundant and thriving in Kotzebue. Participants listed the making of Eskimo dolls, jewelry, kuspaqs, masks, fur hats, mitten and parkas, birch bark baskets, beadwork, ivory-handled harpoons, ulus and other types of knives to demonstrate the variety of crafts people are making. Also dancing and storytelling is popular, particularly with the children through school programs. One participant has made several tapes of traditional stories which are broadcast over the local radio station.

These participants see a strong link between their culture and their art. One participant who makes harpoons reported that his harpoons are not just for display. They are still used to mark an animal when hunting. To this participant, continuing to use tools in the way they were intended is critical to his craft. Another artist continues to make traditional parkas in the "old style," along with mukluks, and even skin sleeping bags to carry on the old ways.

The Disappearing "Fragile" Native Art Practices

However, there are crafts which are no longer being done. Participants reported no longer seeing snowshoes made from birch trees, fish traps made from willows, snow goggles, seal skin slings and pouches to pack berries, springtime waterproof boots or Eskimo thimbles.

In the past, participants noted, making ivory or baleen fishhooks was not only utilitarian but also an art form, the carving being done creatively and uniquely. Today these fishhooks are rarely made and never used for what they were intended. One participant reported, we "buy things that aren't fancy" (for fishing).

The Experience Of Creating Art

"Artist" is a title many of these participants are not comfortable or familiar using when referring to themselves. One woman stated that although she sews traditional parkas, hats, mukluks and once even made a doll, she doesn't think of herself as an artist. "My daughter is an artist," she stated, explaining that her daughter paints. The traditional art that these participants engage in is seen, rather, as simply living their culture.

These participants feel good about their arts activity, however, they struggle to do it every chance they get. "I have two paid jobs, I volunteer, then I go home and do my art" one woman reported. Many, if not all, of these artists have been willing and eager to learn new crafts. One participant laughingly told the story of her first parka. Not only did she try to make it using directions received from someone over a CB radio, she also discovered to her amused chagrin that she had put the sleeve where the head should be!

Several participants expressed frustration at the difficulty of knowing the market, of knowing what is selling, and feeling pressure to make that product. Others reported having too many orders, or not being able to supply the demand for their craft.

These artists unanimously resent the bargaining that frequently happens when they sell their art--either to private individuals or to outlets. They are frustrated that people don't understand the cost of the materials or the time they spend working on any given product. Trying to buy their art for less than the price the artist wants is seen as disrespectful to the art as well as the artist.

What Is Working For Each Artist Personally

Finding outlets for their work is primarily through word of mouth. Participants reported getting orders and buying from other artists from as far away as Point Hope and Barrow. A local radio station's "swap and shop" gives them both orders and places to send for materials and ideas. One participant commented, and others agreed, that the best place to sell one's art is at the Auxiliary Gift Shop at the Alaska Native Medical Center in Anchorage.

When asked about other places they take their art, several participants were adamant about their desire to stay in control of what they make, and explained that most stores want to tell them how much and exactly what is wanted. One artist summed up the feelings of the group when she stated, "I'll make what I make!" They also don't like the mark-up practice and feel more comfortable with direct orders. One participant even commented that she does better work when she knows who will be owning her beadwork.

Struggling Through Problems, Barriers

Still, these participants see local outlets as a barrier to selling their work. Although NANA runs a gift shop which carries art made exclusively by its shareholders, these artists don't see NANA as being "something for me," as helpful or as a partner with them. They combine NANA with the other stores in town that want them to make something specific. NANA wants "old stuff" that isn't done anymore, one participant reported. Their collective perception is that all stores in Kotzebue price too highly, demand particular articles, and simply don't move their art.

Another concern is the cost of materials and the need to purchase them from other places. Anchorage, Shishmaref and Goldman's in Seattle are the most common resources for skin-sewers in Kotzebue. Ironically, one participant acknowledged that fur-bearing animals are abundant in the Kotzebue area, but there is no market for them. It actually costs more to get them than they are worth. This leaves skin-sewers in a no-win situation.

Ivory carvers in the group saw government regulations as a barrier. According to one participant, the heavily-regulated ivory trade limits financial gain to a point where it is hard to make a living carving. This regulation keeps the price of ivory unreasonably high, and the quality of the ivory is inconsistent, other participants added.

Finding good teachers is not easy either, participants reported, and while material can be purchased, parka patterns are a scarce commodity. These concerns point to the isolation in which these artists find themselves. Reviving the "qargi/qasgi" or community gathering center, would help provide Native artists with not only a place to come together to share ideas, but also a cultural link with the past they feel has been lost. Such a place would provide a sense of ownership, a sense of belonging, this group said.

There is such a center in Galena, one participant reported, and other participants commented that the Yup'iks still have this, but it is not seen in Kotzebue. One participant remembered when the local National Guard Armory was used as a gathering place, but its availability "became political" and people stopped going. Now it sits vacant and the problem of isolation remains.

Familiarity With The Alaska State Council On The Arts

Only two participants in this group were familiar with the Alaska Council on the Arts and even they admitted that they had only heard about it or seen dancing on TV sponsored by the Council.

Where The Council Fits In

Artists in Kotzebue, like artists in other rural settings, see providing information as a critical task for the Arts Council. They can use information on available resources, where to find materials and tools. They also agreed that it would be helpful to know about events around the state. One participant, whose daughter is a painter, would like to know where art contests are being held.

The Arts Council could also provide information on artists. One participant reported that NANA took pictures of her for a book of artists in the region, but she didn't know what happened to it. She never got a chance to see what she looked like. If the Arts Council did compile a book or brochure of different artists, they should make sure the artists themselves get copies of it.

Video documentation of master artists demonstrating traditional arts and crafts techniques would preserve many of the arts these participants are worried about losing.

Several participants would like to see the Arts Council sponsor a local cooperative where artists could work and sell their crafts.

Others wondered if the Arts Council could help them establish a "qargi/qasgi" for the community.

I. AMBLER FOCUS GROUP

Background

Ambler is an Inupiaq community of approximately 350 residents. It is governed dually by a strong city organization and a less-structured tribal council. Ambler is known for its birch bark baskets.

A focus group was held at the City Hall on June 23, 1994. Twelve artists attended this meeting, nine Inupiaq women, two Inupiaq men and one Caucasian man. The focus group was moderated by Jean Craciun. The assistant moderator was Catherine Colwell.

What Is Happening In The Community

Besides the birch bark basketry which Ambler is known for, artists here, like in other Native communities in the state are actively doing traditional crafts. In Ambler this includes skin-sewing, sled-making, the crafting of snowshoes, willow planters, beaded jewelry and caribou hide masks. Tables from "the old way of life" are still being made and there is much storytelling. Music here is primarily done in church, and there is no traditional dancing in Ambler.

The Disappearing "Fragile" Native Art Practices

Traditional tools and gear for daily life were mentioned as crafts which were no longer seen. Snowshoes are not made nearly as much and these participants reported seeing very few fish traps, nets made out of willows, floats carved from spruce tree roots, or sinkers carved from caribou antlers. Kayaks from birch or skin, bows and arrows, arrow tips and clay bowls used to be made here as well as large birch bark pots, and pots made from spruce for boiling water.

All listened with great interest at the older participants reminiscing about the utilitarian nature of the "old way" of making birch bark pots (large enough to cook meat in boiling water heated by rocks). Today, they added regretfully, baskets are made only for display.

Another story about teaching the young people at school how to catch fish in the old way with traditional nets was also enthusiastically shared around the table. These stories, in themselves, are examples of the importance of storytelling to the participants and validates their concern about losing this means of passing along the culture.

The Experience Of Creating Art

"When you have lots of good birch bark, you can sleep real good," one participant commented. All the participants expressed strong positive feelings ("happy," "overjoyed," "fun") about making baskets, sewing, writing or crafting tools. Being creative and productive with their art provides much life satisfaction to these artists. The pride of doing something well enough to have a teacher or parent wear the article of clothing was a theme that ran through this discussion. Several women agreed that the good feeling of seeing their parkas worn "made me want to try harder next time."

What Is Working For Each Artist Personally

Ambler artists are very concerned about teaching their children how to do their art. They are pleased that their young people are asking questions and have an interest in learning about their culture. Several participants devote some of their time to teaching children about the old ways.

Still others see their art as an economic advantage. "Doing art helps make money," one participant explained, and another said she makes her baskets to "pay the bills."

Similar to other rural villages, the changing economic situation is affecting these artists. One man explained that the costs of electricity, fuel, and other "modern ways" impact the amount of work they can do. Costs of an outboard motor to facilitate fishing and hunting away from the village take first priority, and materials for doing traditional art are getting more costly.

Struggling Through Problems, Barriers

How to continue passing crafts on to the younger people worried these participants. One artist, also a teacher in the school, expressed frustration at the cuts in money which preempted having a full-time skin-sewer employed by the local school.

Some of these participants are aware of grants which support the teaching of traditional art, or pay for a facility in which artists can gather. However, grant-writing is complicated and time-consuming, and with other concerns to occupy time, no one ever applies for these grants. "People are afraid of the paperwork," one woman explained, and although they have access to a grant-writer in Kotzebue through NANA Corporation, there is only one person for eleven different villages.

Familiarity With The Alaska State Council On The Arts

Three of the twelve participants in this group had heard of the Alaska State Council on the Arts. However, even these three were unsure of exactly what the Council's responsibilities were. One participant, through her job, had seen the Council's name on a list of grant providers, another participant remembered a grant used to teach basket making to people.

Where The Council Fits In

More publicity on what the Arts Council does would be helpful to these participants. The community needs to know who they are and what they do. Advertising the council in both English and Inupiaq would help this community understand its purpose better.

Publicizing artists from different regions through the development of a talent bank was also seen as critical. Also, providing assistance to those who want to apply for grants would assure that more rural artists would use existing grant money.

The ASCA could assist in the preservation of traditional art through video-taping of those artists who are still making some of the traditional crafts. One woman mused that the younger generation doesn't realize that "someday we'll be gone" and even if they want to learn, there will be no one to teach.

Artists here also reiterated what had been stated in other communities, that people need to be educated about Native art. One participant worried that if something isn't done soon to promote and educate others about Native crafts, much will be lost. "We're losing our elders," one stated. "The time is now to act."

IV. OVERVIEW OF SEVEN REGIONS STUDIED

A. INTRODUCTION

As introduced in the main report, a brief survey was designed to obtain a profile of the focus group participants in each community. This survey was designed through the collaboration of Craciun & Associates and the Alaska State Council on the Arts to study:

- Rural artists from nine Alaskan communities, including their ethnicity, gender, art experience, and type of art or craft they do;
- How and where these artists obtain their materials;
- Whether or not the artists exhibit or perform their art in public;
- Where (and if) these artists market their work; and
- The extent of artists' knowledge of and support from the ASCA and other artist organizations.

B. RESEARCH METHODOLOGY

All focus group participants were asked to complete this survey at the end of the session. A few interested artists, who came to the focus group sessions but did not participate, also completed the survey. For those participants and observers who could not read the survey (due to language, reading or visual barriers), the survey was read and /or translated by Vernon Chimegalrea, an ASCA representative present.

This section of the report provides an overall description of the rural artists, portraying differences between the communities. The survey instrument and information on participating artists by individual communities along five dimensions stated above may be found in Appendix C.

C. NOTES TO READERS

It should be noted that this is not a scientific survey since the sample size was too small and not randomly selected. The surveyed population is not a representative sample of the entire artist population within the communities. Those chosen artists were the most experienced ones who met the requirements of the focus group research and the observers were self-selected.

Due to language differences and different interpretations of the questions, several discrepancies were noted and some questions were not answered by the respondents.

Frequency tables list categories of response by the actual number of responses in each category. Often respondents fail to answer a question. These respondents are not included in the percentage basis, unless the percentage of those who did not give an answer is significant.

Some frequency tables are combined in a crosstabulation analysis to describe relationships between two pieces of data.

Some of the responses were recoded based on information gathered at the focus group meetings.

Percentages in columns referring to multiple response questions don't add to a 100% since respondents often gave more than one answer.

All percentages in the narrative are rounded to the nearest whole percentage point.

D. PROFILE OF ARTS AND ARTISTS

1. The Artists and their Art

Ninety-seven focus group participants and two observing artists completed surveys in nine communities. The surveyed population consisted of 62 female and 37 male artists.

Reflecting the ethnicity of the seven regions the best represented group were Inupiat Eskimo artists (43%), followed by Non-Native artists (16%), Yup'ik Eskimo (13%), Cup'ik Eskimo (12%) (Table D1.1). Four participants chose "Other" as their ethnic group. Information later received during the focus group meetings indicated that "Other" would fall into the Non-Native category.

Table D1.1 What ethnic group do you belong to?

	Count	Percent
Inupiat Eskimo	43	43.4
Non-Native	16	16.2
Yup'ik Eskimo	13	13.1
Cup'ik Eskimo	12	12.1
Athabaskan	5	5.1
Aleut	2	2.0
Tlingit	1	1.0
Siberian Yup'ik	1	1.0
Haida	1	1.0
Other	4	4.0
No answer	1	1.0
TOTAL	99	100.0

These 99 artists reported practicing 22 different kinds of art. Some indicated being engaged in "other" types of art but in most cases they did not specify what specific art form. Traditional art found higher representation than non-traditional art. Eighty-five artists are involved in traditional art and 59 artists indicated being engaged in a variety of non-traditional types of art (Table D1.2; Table D1.3). In Chevak and Arctic Village all the artists are involved in traditional art. Ninety-one percent of Unalaska artists practice non-traditional art and 55% are engaged in traditional forms of art. All the artists in Haines are involved in non-traditional art and 67% of them practice traditional art (Table D1.3).

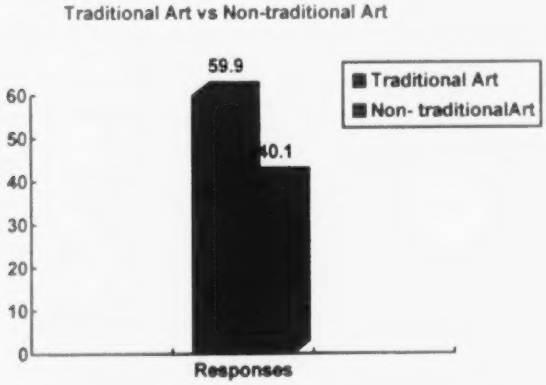
Table D1.2 What type of art do you do?

	Responses	Percent of cases
TRADITIONAL ART		
mask making	11	11.1
traditional tools or equipment	7	7.1
story telling	11	11.1
dance	22	22.2
basket making	19	19.2
doll making	24	24.2
traditional clothing	26	26.3
beading	34	34.3
drumming	9	9.1
drum making	8	8.1
carving	34	34.3
Total Cases Traditional Art	**85**	
NON-TRADITIONAL ART		
drawing	26	26.3
weaving	7	7.1
theater	6	6.1
ceramics	3	3.0
writing	13	13.1
painting	16	16.2
photography	7	7.1
print making	11	11.1
jewelry	26	26.3
music	10	10.1
sculpture	12	12.1
other	22	22.2
Total Cases Non-Traditional Art	**59**	
TOTAL CASES	**99**	

Table D1.3 Region by Traditional and Non-Traditional Art

REGION		Traditional	Non-traditional
	Count	12	3
Ambler	Row pct	85.7	21.4
		14	8
Shishmaref		93.3	53.3
		12	4
Chevak		100.0	33.3
		9	6
Nome		90.0	60.0
		6	9
Haines		66.7	100.0
		3	2
Arctic Village		100.0	66.7
		6	10
Unalaska		54.5	90.9
		8	5
Kotzebue		88.9	55.6
		15	12
Bethel		93.8	75.0
TOTAL CASES		99	

Graph D1 What type of art do you do?



The majority of respondents were experienced artists of whom 55% had been involved in art for more than 20 years and 23% for 10 to 20 years (Table D1.4).

Table D1.4 How long have you been doing art or craft?

	Frequency	Percent
No answer	2	2.0
1-4 years	6	6.2
5-10 years	15	15.5
10-20 years	22	22.6
over 20 years	54	54.7
TOTAL	97	100.0

All four seasons are busy times for some of the artists. However, eighty-five percent of 96 respondents to this question chose winter as the favorite time to do their art. Fifty-nine percent of respondents do their art in fall and 45% in spring and summer months (Table D1.5).

Table D1.5 What time of the year do you do most of your art?

	Count	Percent of cases
Spring	43	44.8
Summer	43	44.8
Fall	57	59.4
Winter	82	85.4
TOTAL CASES	96	

Out of 95 artists who answered the question, 76% learned their art or craft from their family members. Forty-four percent learned from other artists, while 35 percent learned their art in school (Table D1.6).

Table D1.6 Where did you learn to do your art or craft?

	Count	Percent of Cases
Family members	72	75.8
Other artists	42	44.2
In school	33	34.7
TOTAL CASES	95	

2. Sources of Materials

Almost three-quarters of these artists (70%) gather their art and craft supplies locally and 44% buy them locally. Forty-two percent of 96 respondents to this question buy the supplies out-of-state. Some have their friends bring the materials from the Lower 48 (7%) (Table D2.1).

Sixty-seven artists (61%) reported gathering their supplies locally, six out of ten in summer, spring or fall (Table D2.2).

Table D2.1 Where do you get the supplies you need for your art or craft?

	Count	Cases
Gather locally	67	69.8
Buy locally	42	43.8
From Anchorage	39	40.6
Buy/order from Out-of-State	40	41.7
Friends bring from Lower 48	7	7.3
TOTAL CASES	96	

Table D2.2 If you gather natural materials locally, when do you gather them?

	Count	Percent of Cases
Spring	39	59.1
Summer	40	60.6
Fall	39	59.1
Winter	27	40.9
TOTAL CASES	96	

3. Public Performance and Exhibition

Sixty-one artists said that they perform or exhibit their art in public. Artists of Chevak, Nome and Unalaska show the highest percentage (92%, 80% and 82% respectively) of artists who perform or display their work in public. Affirmative responses of performing by 56 participants corresponds closely with the 52 artists who said they practiced drumming, storytelling, dance, music (Table D3.1).

Performing artists receive public exposure mainly in community centers (79%), local and regional events (46%) and statewide events (34%). Twenty-one percent of respondents perform outside Alaska (Table D3.2).

Slightly more than half of the artists exhibit at local events. One-third show their art across the state, twenty respondents (30%) exhibit in museums and 11 (17%) outside of Alaska. Ten respondents chose the "other" category (Table D3.3).

Table D3.1 Do you ever exhibit or perform your art or craft in public? Affirmative Responses

	Count	Percent of cases
Ambler	2	14.3
Arctic Village	2	66.7
Bethel	12	75.0
Chevak	11	91.7
Haines	7	77.8
Kotzebue	3	33.3
Nome	8	80.0
Shishmaref	7	46.7
Unalaska	9	81.8
TOTAL CASES	99	

Table D3.2 Where do you perform?

	Count	Percent of cases
Community events	44	78.6
Statewide events	19	33.9
Local/regional events	26	46.4
Out-of-State events	12	21.4
Other	10	17.9
TOTAL CASES	56	

Table D3.3 Where do you exhibit?

	Count	Percent of Cases
Community center	18	27.3
Local events	36	54.5
Statewide events and festivals	22	33.3
Out-of-State events or festivals	11	16.7
Museums	20	30.3
Other	19	28.8
TOTAL CASES	66	

Sixty-six artists answered the above question; however only 61 said they performed or exhibited their art in public.

4. Marketing Art

A large number of artists sell their art or craft. In Haines and Arctic Village, all the artists sell their work. In Shishmaref, Chevak, Nome and Kotzebue, at least 80% of artists sell their art. Seventy-seven of these artists sell their art (Table D4.1) with 78% selling directly to the customer and 47% through events and festivals. About a quarter sell on consignment, locally (26%) and/or in Anchorage (24%) (Table D4.2).

Table D4.1a Do you sell your art or craft or receive money for performing?

	Count	Percent of cases
Yes	77	77.8
No	19	19.2
No answer given	3	3.0
TOTAL CASES	99	100.0

Table D4.1b Do you sell your art or craft or receive money for performing? Responses by communities

	Count	Percent of cases
Ambler	6	42.9
Arctic Village	3	100.0
Bethel	12	75.0
Chevak	10	83.3
Haines	9	100.0
Kotzebue	8	72.7
Nome	8	80.0
Shishmaref	14	93.3
Unalaska	8	72.7
TOTAL CASES	77	

Table D4.2 Where do you sell things?

	Count	Percent of Cases
Directly to the customer	61	78.2
Events or festivals	37	47.4
Seasonal art shows	29	37.2
Locally on consignment	20	25.6
Locally as outright sales	25	32.1
In Anchorage on consignment	19	24.4
In Anchorage as outright sales	17	21.8
Out-of-State galleries or gift shops	12	15.4
Other	17	21.8
TOTAL CASES	77	

The majority of artists of all the communities except Arctic Village sell their art directly to the customers. Chevak (90%), Unalaska (88%) and Nome (75%) artists frequently sell at events, festivals and art shows. Anchorage events show the highest popularity among Chevak artists where 90% sell in Anchorage both on consignment or outright sales (Table D4.4). Over 30% of artists in Chevak and Haines sell outside of Alaska.

Table D4.4 Where do you sell things?
Responses by communities

	Directly to Customers	Events, Shows, Festivals	Local Sales	Anchorage	Out-of-State Sales
Arctic Village	3 (100.0%)	2 (66.7%)	0	0	0
Ambler	4 (66.7%)	1 (16.7%)	1 (16.7%)	1 (16.7%)	0
Bethel	10 (83.3%)	7 (58.3%)	3 (25.0%)	3 (25.0%)	2 (16.7%)
Chevak	9 (90.0%)	9 (90.0%)	4 (40.0%)	9 (90.0%)	3 (30.0%)
Nome	5 (52.5%)	6 (75.0%)	5 (52.5%)	1 (12.5%)	1 (12.5%)
Haines	9 (100.0%)	4 (44.4%)	6 (66.7%)	1 (11.1%)	3 (33.3%)
Kotzebue	7 (87.5%)	5 (62.5%)	3 (37.5%)	3 (37.5%)	0
Shishmaref	10 (71.4%)	4 (28.6%)	6 (42.9%)	7 (50.0%)	1 (7.1%)
Unalaska	6 (75.0%)	7 (87.5%)	2 (25.0%)	0	2 (25.0%)

Percentages based on respondents;
"Other sales" are not included in the table.

Seventy-two of the artists who sell their art attempted to estimate what portion of their income came from art. Fifty-six percent said "less than a half." Only eleven percent of respondents receive "more than half but not all" of their income from art. Thirteen percent receive all of their income from selling art or crafts (Table D4.5).

Table D4.5 How much of your annual income comes from selling your art or craft?

Value Label	Count	Percent
None	12	16.7
Less than half	42	58.3
More than half	8	11.1
All of it	10	13.9
TOTAL	72	100.0

Three artists said they sell art but did not answer "Income question."

Almost half of the artists would like to sell more art than they are able to (Table D.16) and slightly more than half (56%) of the artists said that organizations and stores were adding a percentage increase to their price (Table D4.6). Fifty-three percent thought they got a fair price for their work (Table D4.8).

Table D4.6 Are you able to sell as much of your art as you would like to?

	Count	Percent
Yes	42	46
No	49	54
Total	91	100.0

Table D4.7 Do organizations and stores add a percentage increase to your price?

	Count	Percent
Yes	55	55.6
No	13	13.1
Don't know	14	14.1
No answer	17	17.2
TOTAL	99	100.0

Table D4.8 Are you able to get a fair price for your work?

	Count	Percent
Yes	52	52.5
No	24	24.2
Don't know	13	13.1
No answer	10	10.1
TOTAL	99	100.0

5. Organizational Support

Fourteen artists reported membership with artists organizations (Table D5.1). Sixty percent of respondents were aware of the Alaska State Council on the Arts (Table D5.2) and twelve artists reported receiving support from ASCA (Table D5.3). Twelve artists had received support from other sources (Table D5.4). Listings of named sources are included in profiles of each community.

Table D5.1 Are you a member of any artist organization?

	Count	Percent
Yes	14	14.1
No	80	80.8
No answer	5	5.1
TOTAL	99	100.0

Table D5.2 Have you heard of Alaska State Council on the Arts?

	Count	Percent
Yes	59	59.6
No	37	37.4
No answer	3	3.0
TOTAL	99	100.0

Table D5.3 Have you ever received any support from them?

	Count	Percent
Yes	12	12.1
No	83	83.8
No answer	4	4.0
TOTAL	99	100.0

Table D5.4 Do you receive any support as an artist from any other sources?

	Count	Percent
Yes	12	12.1
No	84	84.8
No answer	3	3.0
TOTAL	99	100.0

APPENDIX A: FOCUS GROUP SCREENER

AK COUNCIL ON THE ARTS FOCUS GROUPS SCREENER

Date:________________

Location:____

Hello, my name is________________and I'm with Craciun & Associates, an Anchorage research firm. The Alaska State Council on the Arts has asked us to help them learn more about what is happening with artists and art groups in rural Alaska. Your name was referred to me as an Alaskan artist who might be interested in being part of a discussion group of about 8-10 people to talk about what is happening with art in your region. Most people find these groups interesting and we will provide a gift from the Alaska State Arts Council as well as $20.00 for one hour of your time.

Would you be interested in participating?

[IF YES]- Great! There are a few questions I need to ask you to make sure that we are able to get a mix of different types of artists in the group.
[IF NO, THANK AND GO TO QUESTION 13]

1. Will you be in________________ on __________________
(town) (date)

1. No [THANK AND GO TO QUESTION 13]
2. Yes

2. Are you available to come for the group at______________________
(place and time)

1. No [THANK AND GO TO QUESTION 13]
2. Yes

3. What kind of art do you do?

1. Visual (painting, sculpture, drawing, mask-making, doll-making, etc.)
2. Performance (dancing, singing, drumming, etc.)
3. Literary (writing, story-telling)
4. Film/video
5. Other ____

[ATTEMPT A MIX]

4. How long have you been doing your art? ________________years

5. How would you best describe your skill level?

1. student 2. apprentice 3. accomplished 4. master

6. Do you display or perform your art in public?

1. No
2. Yes

6A. [IF YES] Where?

1. Museums,
2. Stores,
3. Festivals, Potlatches
4. Church,
5. Anchorage,
6. Other ______________________________

7A. [If performance] Are you paid for your performance?

1. No
2. Yes

7B. [If visual]: Do you sell any of your art?

1. No
2. Yes

8. What is your ethnicity?

1. Yupik Eskimo
2. Chupik Eskimo
3. Inupiat Eskimo
4. Athabaskan
5. Tlinget
6. Haida
7. Shimshian
8. Aleut
9. Non-native
10. Other

[ATTEMPT A MIX IN EACH GROUP]

9. Gender 1. Female 2. Male

[ATTEMPT A MIX IN EACH GROUP]

10. What was your age at your last birthday?

1. Under 18
2. 18-24
3. 25-34
4. 35-44
5. 45-54
6. 55 and over

[ATTEMPT A MIX IN EACH GROUP

11. Are you a member of an art organization or association?

1. No
2. Yes (Name:____)

Great. Those are all the questions. We would like to invite you to come to the group. We will supply a light snack before the session begins. We are asking that you be there at ________________ The session itself will last approximately an hour and a half and we cannot allow anyone to enter the session after we begin.

Once again, in appreciation for your participation, you will receive a gift from the Alaska State Council on the Arts. If you have any questions, please call CRACIUN & ASSOCIATES at 279-3982 or the Arts Council tollfree at 800-478-1558. We will contact you again if there are any changes.

12. May I please have your name and a good phone number(s) to reach you the day before the group?

NAME:____

PHONE:______________________

13. Do you know of any other artists who may be interested in taking part in this discussion group?

NAME:__________________________________

PHONE:_________________________________

NAME:__________________________________

PHONE:_________________________________

NAME:__________________________________

PHONE:_________________________________

NAME:__________________________________

PHONE__________________________________

NAME:__________________________________

PHONE:_________________________________

Thank you for your time. We are looking forward to seeing you at ______________
at ______________________ on ______________________ and hearing your views.
(place) (date)

Thank you again for agreeing to participate. See you soon. Good-bye.

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APPENDIX B: DISCUSSION GUIDE

Alaska Council on the Arts: Rural Artists Focus Groups
Discussion Guide

May 11, 1994

I. Introduction: Purpose

The reason we are here is to find out your thoughts and feelings about what's happening with art both for you individually and your community.

II. The Big Picture:

1. When we talked to you earlier you gave us information about the kinds of arts and crafts you are each doing. Now could you tell me generally what main arts and crafts are going on in your community?

2. Are there any arts or crafts that are no longer being done here but were done in your grandparents' time?

3. What are your feelings about what's happening in the arts here?
   [Probe: proud, sad, happy, frustrated, satisfied, etc.]

[Strong positive response]

- a. What do you think has made it possible for this to happen?
- b. What has worked for you personally?
- c. What could make it better for you?

[Strong negative response]

- a. What's causing this?
- b. What are the barriers that you are personally experiencing?
- c. What could make it better for you?

IV. Knowledge about ASCA

5. What do you know about the Alaska Council on the Arts?

6. What could they do to help you with your art?

V. Wrap-Up: Final Thoughts

If you were in charge or the head of the Alaska Council on the Arts, what would you do to help artists in rural Alaska?

APPENDIX C: MINI-SURVEY

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MINI SURVEY FOR RURAL ARTISTS
ALASKA STATE COUNCIL FOR THE ARTS

1. **Where were you born__________________?**

2. **What was the date of your birth?___/___/___?**

3. **What sex are you?**
   __Female __Male

4. **What ethnic group do you belong to?**
   __Yup'ik Eskimo
   __Cup'ik Eskimo
   __Siberian Yupik
   __Tsimshian
   __Aleut
   __Kass'aq
   __Athabascan
   __Tlingit
   __Non-Native
   __Haida
   __Inupiat Eskimo
   __Other

5. **Where do you live now__________________?**

6. **What type of art do you do? (check all the apply)**
   __drawing
   __carving
   __painting
   __print making
   __music
   __traditional tools or equipment
   __drum making
   __ceramics
   __beading
   __doll making
   __sculpture
   __weaving (cloth)
   __drumming
   __photography
   __jewelry
   __dance
   __storytelling
   __theater
   __writing
   __traditional clothing
   __basket making
   __mask making
   __other

7. **How long have you been doing your art or craft? (check one)**
   __1-4 years __5-10 years __10-20 years __over 20 years

8. **What time of year do you do most of your art?**
   __spring __summer __fall __winter

9. **Where did you learn to do your art or craft? (check all that apply)**
   __from family members __from other local artists __in school

10. **Where do you get the supplies you need for your art or craft? (check all that apply)**
    __gather them locally __buy them locally __buy/order them from Anchorage
    __buy / mail order them from Out-of-State
    __have friends bring them from Lower 48

10A. If you gather natural materials locally (e.g. grasses, furs, bark, etc.), what time of year do you gather them?
__spring __summer __fall ___winter

11. Do you ever exhibit or perform your art or craft in public
__ Yes __No

11A. If your answer is "YES",
Where do you perform? (check all that apply)
__community events or festivals__Statewide events or festivals
__local and regional events or festivals__Out-of-State events or festivals
__other (Please specify)____

____

Where do you exhibit? (check all that apply)
__community center
__local and regional events or festivals
__Statewide events or festivals
__Out-of-State events or festivals
__museums
__other (please specify)____

12. Do you sell your art or craft or receive money for performing?
__Yes __No

12A. If your answer was "Yes," where do you sell things?(check all that apply)
__directly to the customer
__events or festivals
__at local galleries or gift shops(on consignment)
__at local galleries or gift shops (outright sales)
__at Anchorage galleries or gift shops (on consignment)
__at Anchorage galleries or gift shops (outright sales)
__at out-of-State galleries or gift shops
__seasonal art shows
__other

12B. How much of your annual income comes from selling your art or craft?
__none of it __less than half __more than half __all of it

12C. Are you able to sell as much of your art or craft as you would like to?
__Yes __No

12D. Are you able to get a fair price for your work?
__Yes __No __Don't know

12E. Do organizations or stores add a percentage increase to your price (i.e. 10%)?
__Yes __No __Don't know

13. **Are you a member of any type of artist organization or cooperative?**
__Yes __No

14. **Have you ever heard of the Alaska State Council for the Arts?**
__Yes __No

15. **Have you ever received any support from them?**
__Yes __No

16. **Do you receive any support as an artist from any other sources?**
__Yes __No

16A. If you answered "YES", please list the places that provide support.

____

____

____

____

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APPENDIX D: MINI-SURVEY RESULTS FOR INDIVIDUAL COMMUNITIES

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A. ARCTIC VILLAGE

1. The Artists and their Art

Three of the respondents in Arctic Village completed the questionnaire, all of whom were Athabaskan women. They reported 8 different kinds of art and crafts they were involved in and all made traditional clothing and did beading (Table A1.1). Two artists had been doing art for over five years and one for over 20 years (Table A1.2).

They all reported doing their art during the winter while one woman also worked in the spring and another in the summer (Table A1.3). They also all reported learning their crafts from family members.

Table A1.1 What type of art do you do?

	Count	Percent of cases
drawing	1	33.3
drumming	1	33.3
beading	3	100.0
traditional clothing	3	100.0
jewelry	2	66.7
dance	2	66.7
traditional tools or equipment	1	33.3
storytelling	1	33.3
other	1	33.3
TOTAL CASES	3	

Table A1.2 How long have you been doing your art or craft?

	Count	Percent
5-10 years	2	66.7
Over 20 years	1	33.3
TOTAL	3	100.0

Table A1.3 What time of year do you do most of your art?

	Count	Percent
Spring	1	33.3
Summer	1	33.3
Fall	0	00.0
Winter	3	100.0
TOTAL	3	

2. Sources of Materials

Two of the women who completed this questionnaire buy their materials from out-of-state while only one bought locally or from Anchorage (Table A2.1). Two of the three women also gather natural materials in the fall and winter months (Table A2.2).

Table A2.1 Where do you get the supplies you need for your art or craft?

	Count	Percent of cases
Buy locally	1	33.3
From Anchorage	1	33.3
Buy/order from out-of-state	2	66.7
TOTAL CASES	3	

Table A2.2 If you gather natural materials locally, what time of the year do you gather them?

	Count	Percent of cases
Fall	2	100.0
Winter	2	100.0
TOTAL CASES	2	

3. Public Performance and Exhibition

Two respondents reported performing and/or exhibiting their art. One performs at community events or festivals and both exhibit, one out-of-state, and one in her home (Table A3.1).

Table A3.1 Where do you exhibit?

	Count	Percent of cases
Community events	1	50.0
Other (home)	1	50.0
TOTAL CASES	2	

4. Marketing Art

All three artists sell their crafts directly to customers. They also sell during events or festivals (Table A4.1.). Two of these women would like to sell more of their art than they are doing currently and don't know if they are getting a fair price for their art. The third participant was satisfied with both the amount she sells and the price she receives (Table A4.2 and Table A4.3).

Table A4.1 Where do you sell things?

	Count	Percent of cases
Directly to the customer	3	100.0
Events or festivals	2	66.7
TOTAL CASES	3	

Table A4.2 Are you able to sell as much of your art or craft as you would like to?

	Count	Percent
Yes	1	33.3
No	2	66.7
TOTAL	3	100.0

Table A4.3 Are you able to get a fair price for your work?

	Count	Percent
Yes	1	33.3
No	1	33.3
Don't know	1	33.3
TOTAL	3	100.0

Table A4.4 How much of your annual income comes from selling your art or craft?

	Count	Percent
None	1	33.3
Less than half	1	33.3
No answer	1	33.3
TOTAL	3	100.0

5. Organizational Support

None of these participants belong to an artist organization or cooperative, none were aware of or supported by the Alaska State Council on the Arts and none reported support from any other source.

B. AMBLER

1. The Artists and their Art

Twelve focus group participants and two observing artists completed surveys in Ambler. Among those 14 there were 11 women and 3 men. Reflecting the ethnicity of the village, all but two respondents were Inupiat. The two exceptions were 1 non-native and 1 Yup'ik artist (Table B1.1). Ambler artists reported being primarily engaged in Alaska Native traditional art with 9 artists (64%) making baskets. Other traditional art included carving, doll-making, skin-sewing and other traditional clothing, traditional tools and equipment, mask-making, dancing and storytelling (Table B1.2).

Over half (57%) of these artists are very experienced in their art, reporting over 20 years of working at it (Table B1.3) and 86% report learning their craft from their family members. Five participants report learning through school and five report other artists were their teachers (Table B1.4).

About the same percentage of these artists work in each season (Table B1.5).

Table B1.1 What ethnic group do you belong to?

	Count	Percent
Yup'ik Eskimo	1	7.1
Inupiat Eskimo	12	85.7
Non-Native	1	7.1
TOTAL	14	100.0

Table B1.2 What type of art or craft do you do?

	Count	Percent of Cases
Traditional		
weaving	1	7.1
carving	2	14.3
beading	2	14.3
traditional clothing	3	21.4
doll making	1	7.1
basket making	9	64.3
dance	3	21.4
mask making	2	14.3
traditional tools or equipment	1	7.1
storytelling	3	21.4
Non-traditional		
writing	1	7.1
photography	1	7.1
jewelry	1	7.1
other	2	14.3
TOTAL CASES	14	

Table B1.3 How long have you been doing your art or craft?

	Count	Percent
1-4 years	3	21.4
5-10 years	1	7.1
10-20 years	2	14.3
over 20 years	8	57.1
TOTAL	14	100.0

Table B1.4 Where did you learn your art or craft?

	Count	Percent of cases
Family members	12	85.7
Other artists	5	35.7
In school	5	35.7
TOTAL CASES	14	

Table B1.5 **What time of the year do you most of your art?**

	Count	Percent of cases
Spring	8	57.1
Summer	8	57.1
Fall	6	42.9
Winter	9	64.3
TOTAL CASES	14	

2. Sources of Materials

Those who buy their materials report buying from Anchorage (29%) more than locally (7.1%) or from out of the state. However, a majority of the artists (93%) report gathering their materials locally (Table B2.1), which is consistent with the predominance of basket-making and other traditional Native art in this village (see Table B1.2). They gather primarily in the spring and summer months (Table B2.2).

Table B2.1 **Where do you get the supplies you need for your art or craft?**

	Count	Percent of cases
Gather locally	13	92.9
Buy locally	1	7.1
From Anchorage	4	28.6
Buy/order from Out-of-State	1	7.1
TOTAL CASES	14	

Table B2.2 **If you gather natural materials locally, what time of the year do you gather them?**

	Count	Percent
Spring	9	75.0
Summer	8	66.7
Fall	4	33.3
Winter	3	25.0
TOTAL CASES	12	

3. Public Performance and Exhibition

Very few (14.3%) of these participants either perform or exhibit in public (Table B3.1). The two respondents who reported public exposure perform and exhibit on a local, state or national level (Table B3.2).

Table B3.1 Do you ever perform or exhibit in public?

	Count	Percent
Yes	2	14.3
No	10	71.4
TOTAL	14	100.0

Table B3.2 Where do you perform?

	Count	Percent of cases
Statewide events	2	100.0
Local/regional events	1	50.0
Out-of-State events	1	50.0
TOTAL CASES	2	

Table B3.3 Where do you exhibit?

	Count	Percent of cases
Community center	1	33.3
Statewide events and festivals	1	33.3
Museums	2	66.7
TOTAL CASES	3	

4. Marketing Art

Six artists (43%) reported receiving financial compensation for their art and seven (50 %) reported receiving no money (Table B4.1). Of those who do sell their work, four (66.7%) sell only directly to the customer. They also sell at local, Anchorage outlets and regional events, while two (18.2%) participants reported selling their art in other places, such as magazines, newspapers, and book publishers (Table B4.2).

Six artists (42%) receive more than half of their income from selling their art (Table B4.3).

Three respondents who do not receive payment for their art indicated a desire to sell it and two of those who do sell their art would like to sell more. Half of respondents reported satisfaction with the financial aspects of their art or craft (Table B4.5).

Nine (64%) artists reported that stores and organizations added a percentage increase to their price. One person said they didn't and three (20%) did not know (Table B4.6).

Table B4.1 Do you sell your art or craft or receive money for performing?

	Count	Percent
Yes	6	42.9
No	7	50.0
No answer	1	7.1
TOTAL	14	100.0

Table B4.2 Where do you sell things?

	Count	Percent of cases
Direct sale to customers	4	66.7
Events or festivals	1	16.7
Locally on consignments	1	16.7
Locally as outright sales	1	16.7
In Anchorage as outright sales	1	16.7
Seasonal art shows	1	16.7
Other	2	33.3
TOTAL CASES	6	

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Table B4.3 **How much of your annual income comes from selling your art or craft?**

	Count	Percent
None	3	21.4
Less than half	3	21.4
More than half	6	42.9
All of it	1	7.1
No answer	1	7.1
TOTAL	14	100.0

Table B4.4 **Are you able to sell as much art or craft as you would like to?**

	Count	Percent
Yes	8	57.1
No	5	35.7
No answer	1	7.1
TOTAL	14	100.0

Table B4.5 **Are you able to get a fair price for your work?**

	Count	Percent
Yes	7	50.0
No	4	28.6
Don't know	2	14.3
No answer	1	7.1
TOTAL	14	100.0

Table B4.6 **Do organizations or stores add a percentage increase to your price?**

	Count	Percent
No answer	1	7.1
Yes	9	64.3
No	1	7.1
Don't know	3	21.4
TOTAL	14	100.0

5. Organizational Support

No one reported belonging to an artist organization or cooperative. Although 36% of the respondents reported an awareness of the Alaska State Council on the Arts (Table B5.1), no one is getting any support from ASCA. Only one artist reported getting other support, but that support was not specified.

Table B5.1 Have you ever heard of the Alaska State Council on the Arts?

	Count	Percent
Yes	5	35.7
No	9	64.3
TOTAL	14	100.0

C. BETHEL

1. The Artists and their Art

Sixteen artists (10 women and 6 men) completed this questionnaire in Bethel, including the 12 focus group participants and 4 interested observers. The respondents were predominantly Yup'ik (69%), but also included Athabaskan, Inupiat and Non-Native artists.

There is much variety in the art done in Bethel. Twenty-one different art forms were reported by these respondents. Drawing, carving and beading were the most common art forms by these artists.

Art is done seasonally here, with winter and fall being more popular than spring and summer. All but two respondents reported doing art in the winter and half (8) reported working in the fall (Table C1.1).

Over half (56%) of these artists have been doing their art for over 20 years, and the remaining seven (44%) range in experience from 5 to 20 years (Table C1.4). All but two (8%) of the artists who answered the question credited their family members with teaching them how to do their art. Forty-seven percent named other artists and 33% credited school as teaching them some of their art.

Table C1.1 What ethnic group do you belong to?

	Count	Percent
Yup'ik Eskimo	11	68.8
Athabaskan	1	6.3
Inupiat Eskimo	2	12.5
Non-Native	2	12.5
TOTAL	16	100.0

Table C1.2 What type of art do you do?

	Count	Percent of cases
Traditional		
drumming	4	25.0
drum making	2	12.5
carving	7	43.8
traditional clothing	6	37.5
doll making	3	18.8
theater	1	6.3
beading	7	43.8
basket making	3	18.8
mask making	2	12.5
storytelling	1	6.3
dance	3	18.8
Non-traditional		
photography	2	12.5
weaving	3	18.8
print making	1	6.3
ceramics	1	6.3
jewelry	4	25.0
music	4	25.0
sculpture	2	12.5
writing	5	31.3
painting	3	18.8
drawing	7	43.8
TOTAL CASES	16	

Table C1.3 What time of year do you do most of your art?

	Count	Percent of cases
Spring	5	33.3
Summer	4	26.7
Fall	8	53.3
Winter	14	93.3
TOTAL CASES	15	

Table C1.4 How long have you been doing your art or craft?

	Count	Percent
5-10 years	4	25.0
10-20 years	3	18.8
Over 20 years	9	56.3
TOTAL	16	100.0

Table C1.5 Where did you learn your art or craft?

	Count	Percent of cases
Family members	13	86.7
Other artists	7	46.7
School	5	33.3
TOTAL CASES	15	

2. Sources of Materials

Bethel artists use a mix of local, Anchorage and out-of-state resources for materials for their art (Table C2.1). Seventy-nine percent of them gather materials, finding natural materials available for their art or craft the whole year (Table C2.2).

Table C2.1 Where do you get the supplies you need for your art or craft?

	Count	Percent of cases
Gather locally	11	78.6
Buy locally	9	64.3
From Anchorage	8	57.1
Buy/order from Out-of-State	5	35.7
TOTAL CASES	14	

Table C2.2 If you gather natural materials locally, what time of year do you gather them?

	Count	Percent of cases
Spring	5	55.6
Summer	7	77.8
Fall	6	66.7
Winter	4	44.4
TOTAL CASES	9	

3. Public Performance and Exhibition

Three-fourths of the artists completing this questionnaire perform and/or exhibit their work in public. Eleven respondents reported performing, and do so primarily at community events in Bethel; however, nearly half of these performers reported performing at regional events; some performers (4) get to Anchorage, and two reported performing at out-of-state events.

Twelve respondents reported displaying their work or performing (Table C3.1). Responses showed a wide range of where artists exhibit. Eight respondents exhibited their works including 4 who exhibit statewide and two who exhibited out of state.

Table C3.1 Do you ever exhibit or perform in public?

	Count	Percent
Yes	12	75.0
No	4	25.0
TOTAL	16	100.0

Table C3.2 Where do you perform?

	Count	Percent of cases
Community events	9	81.8
Statewide events	4	36.4
Local/regional events	5	45.5
Out-of-State events	2	18.2
Other	1	9.1
TOTAL CASES	11	

Table C3.3 Where do you exhibit?

	Count	Percent of cases
Community center	3	37.5
Statewide events and festivals	4	50.0
Local events	5	62.5
Out-of-State events or festivals	2	25.0
Museums	3	37.5
Other[1]	4	50.0
TOTAL CASES	8	

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[1] "Other" category included office, library, friends and family's home, and international exhibits.

4. Marketing Art

Fifteen people responded to the question "Do you sell your art or craft or receive money for performing?" Twelve reported receiving financial compensation and three reported that they did not.

Selling directly to their customers was the most common practice reported, with 83% of the artists doing so. Besides direct sales, a wide variety of other means of selling art was reported. These artists sell locally, in Anchorage, out-of-state, at events and in stores, and outright to retailers on consignment (Table C4.1).

Of those who sell their art, what they receive accounts for less than half of their annual income. Only one person reported making a living totally from art (Table C4.2).

Forty-four percent said that they would like to be able to sell more art (Table C4.3). Sixty-three percent reported receiving a fair price for their work. However, 39% did not give any answer (Table C4.4). Regarding a percentage added to their sale price, 37% were aware that stores added a percentage to the price. Thirty-eight percent did not answer the question (Table C4.5).

Table C4.1 Where do you sell things?

	Cases	Percent of cases
Directly to the customer	10	83.3
Events or festivals	4	33.3
Locally on consignment	2	16.7
Locally as outright sales	2	16.7
In Anchorage on consignment	2	16.7
In Anchorage as outright sales	3	25.0
Out-of-State	2	16.7
Seasonal art shows	4	33.3
Other	2	16.7
TOTAL CASES	12	

Table C4.2 **How much of your annual income comes from selling your art or craft?**

	Count	Percent
None	4	26.7
Less than half	8	53.3
All of it	1	6.7
No answer	2	13.3
TOTAL	15	100.0

Table C4.3 **Are you able to sell as much of your art or craft as you would like to?**

	Count	Percent
Yes	5	41.7
No	7	58.3
TOTAL	12	100.0

Table C4.4 **Are you able to get fair price for your work?**

	Count	Percent
Yes	1	8.3
No	10	83.3
No answer	1	8.3
TOTAL	12	100.0

Table C4.5 **Do stores or organizations add a percentage increase to your price?**

	Count	Percent
Yes	6	37.5
No	4	25.0
No answer	6	37.5
TOTAL	16	100.0

5. Organizational Support

None of the respondents reported that they belonged to an artist organization. Most (81%) (Table C5.1) were aware of the Alaska State Council on the Arts and four respondents reported getting support from the organization (Table C5.2). Two respondents mentioned other sources of support, IANA (Institute of Alaska Native Arts) and a local store which provides both opportunities for selling and information on promotion of their art.

Table C5.1 Have you ever heard of the Alaska State Council on the Arts?

	Count	Percent
Yes	13	81.3
No	2	12.5
No answer	1	6.3
TOTAL	16	100.0

Table C5.2 Have you received any support from them (Alaska State Council on the Arts)?

Support from ASCA	Count	Percent
Yes	4	25.0
No	11	68.8
No answer	1	6.3
TOTAL	16	100.0

D. CHEVAK

1. The Artists and their Art

Twelve Cup'ik artists, 9 women and 3 men, responded to this questionnaire as part of their focus group participation.

These twelve artists reported practicing fourteen different forms of art, with traditional Alaska Native art being the primary focus. More than half the participants made dolls (58%) and baskets (50%); and traditional clothing and dancing were each reported by 42% of the artists (Table D1.1).

Eleven participants reported how long they had been involved in their art. All but one of the participants had been productive for over 5 years. Forty-two percent of the artists have been active with their art for over 20 years, and an additional 25% reported doing their art for over 10 years (Table D1.2). Sixty-seven percent of these artists reported learning their art from family members, while 25% listed other artists as their teachers. Seventeen percent reported school as their source of learning their art (Table D1.3).

There are some seasonal differences in when these artists are active, with most (83%) active in the winter and fewest (17%) working in the spring (Table D1.4).

Table D1.1 What type of art do you do?

	Count	Percent of cases
Traditional		
basket making	6	50.0
dance	5	41.7
mask making	1	8.3
beading	4	33.3
traditional clothing	5	41.7
carving	1	8.3
drumming	1	8.3
traditional tools or equipment	2	16.7
storytelling	3	25.0
doll making	7	58.3
Non-traditional		
jewelry	2	16.7
drawing	1	8.3
weaving	2	16.7
writing	1	8.3
print making	1	8.3
other	1	8.3
TOTAL CASES	12	

Table D1.2 How long have you been doing your art or craft?

	Count	Percent
1-4 years	1	8.3
5-10 years	2	16.7
10-20 years	3	25.0
over 20 years	5	41.7
No answer	1	8.3
TOTAL	12	100.0

Table D1.3 Where did you learn your art or craft?

	Count	Percent of cases
Family members	8	66.7
Other artists	3	25.0
In school	2	16.7
TOTAL CASES	12	

Table D1.4 What time of year do you do most of your art?

	Count	Percent of cases
Spring	2	16.7
Summer	5	41.7
Fall	8	66.7
Winter	10	83.3
TOTAL CASES	12	

2. Sources of Materials

Of the eleven focus group members who obtain materials for their art or craft, 10 (91%) gather what they need locally (Table D2.1). At least three-fourths gather materials in spring, summer and fall. Another 58% have been doing this in winter as well (Table D2.2).

Materials purchased make only half as much as those gathered (Table D2.1).

Table D2.1 Where do you get the supplies you need for your art or craft?

	Count	Percent of cases
Gather locally	10	90.9
Buy locally	5	45.5
From Anchorage	5	45.5
Buy/order from out-of-state	2	18.2
TOTAL CASES	11	

Table D2.2 If you gather natural materials locally, what time of year do you gather them?

	Count	Percent of cases
Spring	10	83.3
Summer	9	75.0
Fall	10	83.3
Winter	7	58.3
TOTAL CASES	12	

3. Public Performance and Exhibition

Eleven of the twelve participants reported having public exposure to their art. Although there were only 9 responses of performing arts (Table D3.1), when asked where they performed, all twelve participants reported performing at community events. This discrepancy may be due to the nature of village community events where everyone participates, regardless of whether or not they perceive themselves as dancers, etc. The response of performing at local and regional events by 6 participants and at statewide events by 4 participants corresponds more closely with the number of artists who indicated they practice drumming, dancing and storytelling.

Of participants who indicated that they exhibit their art, eight exhibit at both local and statewide events. Six reported exhibiting their art and crafts at museums.

Table D3.1 Where do you perform?

	Count	Percent of cases
Community events	12	100.0
Statewide events	4	33.3
Local/regional events	6	50.0
Out-of-State events	1	8.4
Other	1	8.3
TOTAL CASES	12	

Table D3.2 Where do you exhibit?

	Count	Percent of cases
Community center	2	18.2
Statewide events and festivals	8	72.7
Local events	8	72.7
Out-of-State events or festivals	2	18.2
Museums	6	54.5
Other	1	9.1
TOTAL CASES	11	

4. Marketing Art

Ten of the 12 participants (83%) reported getting some financial compensation for their work through selling directly to customers (90%); at events and/or festivals (90%) and seasonal art shows (50%); and in Anchorage, both through consignment and outright sales (80% and 60% respectively). Three participants (30%) sell out of the state (Table D4.1).

For most of these artists, their art accounts for less than half (58%), or none (25%) of their income (Table D4.2). All participants indicated some interest in selling their art. All of the 3 respondents who said they get no income from their art reported a desire to be able to sell it and two who reported that their art accounts for less than half of their income would like to sell more (Table D4.3). Seven of the nine participants who do get income from their art report that they sell as much as they want. These same seven participants also believe they get a fair price for their work (Table D4.4).

Eight of the nine respondents who get income from their art reported that organizations add a percentage to their price and one did not know (Table 4.D5).

Table D4.1 Where do you sell things?

	Count	Percent of cases
Directly to the customer	9	90.0
Events or festivals	9	90.0
Locally on consignment	1	10.0
Locally as outright sales	4	40.0
In Anchorage on consignment	8	80.0
In Anchorage as outright sales	6	60.0
Out-of-State	3	30.0
Seasonal art shows	5	50.0
TOTAL CASES	10	

Table D4.2 How much of your annual income comes from selling your art or craft?

	Count	Percent
None	3	25.0
Less than half	7	58.3
More than half	1	8.3
All of it	1	8.3
TOTAL	12	100.0

97

Table D4.3 **Are you able to sell as much of your art or craft as you would like to?**

	Count	Percent
Yes	7	58.3
No	5	41.7
TOTAL	12	100.0

Table D4.4 **Are you able to get a fair price for your work?**

	Count	Percent
Yes	7	58.3
No	2	16.7
No answer	3	25.0
TOTAL	12	100.0

Table D4.5 **Do organizations or stores add a percentage increase to your price?**

	Count	Percent
No answer	3	25.0
Yes	8	66.7
Don't know	1	8.3
TOTAL	12	100.0

5. Organizational Support

Only one participant belonged to an artist organization, the Chevak Eskimo Dancers. Almost half of the respondents (42%) had heard of the Alaska State Council on the Arts (Table D5.1), but only one reported receiving any support from the organization (Table D5.2).

Two artists reported additional informal support from friends and family and from other artists and villages. No artist reported receiving support from any other organization.

Table D5.1 Have you heard of the Alaska State Council on the Arts?

	Count	Percent
Yes	5	41.7
No	7	58.3
TOTAL	12	100.0

Table D5.2 Have you ever received any support from them?

	Count	Percent
Yes	1	8.3
No	10	83.3
No answer	1	8.3
TOTAL	12	100.0

E. HAINES

1. The Artists and their Art

Five women and four men completed this questionnaire in Haines. Seven participants (78%) in this group were non-Native and two were Alaska Native artists (Table E1.1). Thirteen different art forms were represented among these nine participants. Some traditional Native art was reported, by both Native and non-Native participants; however, most art here does not fall under that category. Over half of the artists reported drawing, painting, and carving. Print making was popular among 44% of respondents and jewelry among 33% (Table E1.2).

As was true in most other communities, two-thirds of these respondents had been practicing their art for over twenty years (Table E1.3). This group, however, has relied more on other artists (75% of responses) and least on family members (25%) to teach them what they know (Table E1.4).

While some artists have a favorite season or two in which they do their work, all seasons were well represented by this group (Table E1.5).

Table E1.1 What ethnic group do you belong to?

	Count	Percent
Haida	1	11.1
Tlingit	1	11.1
Non-Native	7	77.8
TOTAL	9	100.0

Table E1.2 What type of art do you do?

	Count	Percent of cases
Traditional		
carving	5	55.6
beading	2	22.2
traditional clothing	1	11.1
doll making	2	22.2
Non-traditional		
weaving	1	11.1
theater	2	22.2
writing	1	11.1
painting	5	55.6
drawing	5	55.6
print making	4	44.4
jewelry	3	33.3
sculpture	2	22.2
other	1	11.1
TOTAL CASES	9	

Table E1.3 How long have you been doing art?

	Count	Percent
1-4 years	1	11.1
10-20 years	2	22.2
Over 20 years	6	66.7
TOTAL	9	100.0

Table E1.4 Where have you learned your art or craft?

	Count	Percent of cases
Family members	2	25
Other artists	6	75
School	4	50
TOTAL CASES	8	

1 missing case

Table E1.5 What time of year do you do most of your art?

	Count	Percent of cases
Spring	7	77.8
Summer	6	66.7
Fall	8	88.9
Winter	8	88.9
TOTAL CASES	9	

2. Sources of Materials

All of these artists get at least some of their materials from out-of-state. Two artists also reported buying and two gathering some of their supplies locally (Table E2.1). They gathered in spring, summer and fall (Table E2.2). None of these artists use Anchorage as a supplier.

Table E2.1 Where do you get the supplies you need for your art or craft?

	Count	Percent of cases
Gather locally	2	22.2
Buy locally	2	22.2
From Anchorage	0	00.0
Buy/order from Out-of-State	9	100.0
Friends bring from Lower 48	1	11.1
TOTAL CASES	9	

Table E2.2 What time of the year do you gather natural materials?

	Count	Percent of cases
Spring	2	100.0
Summer	1	50.0
Fall	1	50.0
TOTAL CASES	2	

3. Public Performance and Exhibition

All but two of these artists exhibit or perform in public. Four artists perform in community events and four respondents take part as performers in local or regional events (Table E3.1).

Table E3.1 Where do you perform?
Where do you exhibit?

	Perform		Exhibit	
	Count	Percent of cases	Count	Percent of cases
Community events	4	66.7	3	37.5
Local/regional events	4	66.7	4	50.0
Out-of-State events	2	33.3	1	12.5
Other	1	16.7	3	37.5
Museum			3	37.5
TOTAL CASES	6		8	

4. Marketing Art

All of these artists sell their art directly to customers. In addition, they use the local market, both on consignment (56%) and as outright sales (67%), and at events, festivals and seasonal shows (78%). Thirty-three percent sell out of state. Only one participant sells in Anchorage on consignment, and no one reported outright sales in Anchorage (Table E4.1).

Slightly more than half (56%) of these artists report making less than half of their income on their art. One respondent's art accounts for over half of his income, and three artists report art as their total income[2] (Table E4.2).

Two-thirds of these participants would like to be able to sell more of their art (Table E4.3); however, all but one believes he/she is getting a fair price for their work (Table E4.4).

Six artists report that they sell their work through organizations that add a percentage to their price (Table E4.5).

Table E4.1 Where do you sell things?

	Count	Percent of cases
Directly to the customer	9	100.0
Events or festivals	4	44.4
Locally on consignments	5	55.6
Locally as outright sales	6	66.7
In Anchorage on consignment	1	11.1
Out-of-State	3	33.3
Seasonal art shows	3	33.3
Other	2	22.2
TOTAL CASES	9	

Table E4.2 How much of your annual income comes from selling your art or craft?

	Count	Percent
Less than half	5	55.6
More than half	1	11.1
All of it	3	33.3
TOTAL	9	100.0

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[2] Although one artist commented that she would be considered "low income."

Table E4.3 **Are you able to sell as much of your art or craft as you would like to?**

	Count	Percent
Yes	3	33.3
No	6	66.7
TOTAL	9	100.0

Table E4.4 **Are you able to get a fair price for your work?**

	Count	Percent
Yes	8	88.9
No	1	11.1
TOTAL	9	100.0

Table E4.5 **Do stores and organizations add a percentage increase to your price?**

	Count	Percent
Yes	6	66.7
No	2	22.2
No answer	1	11.1
TOTAL	9	100.0

5. Organizational Support

Three of these artists reported belonging to an artist organization. Most (78%) had heard of the Alaska State Council on the Arts; however, only two had received support from the organization (Table E5.1).

The only artist to report getting support from any other source was the Tlingit artist who receives support through her Native Corporations: Klukwan, Inc. and Sealaska Corporation.

Table E5.1 Have you heard of the Alaska State Council on the Arts? Have you ever received support from them?

	Heard of ASCA		Support from ASCA	
	Count	Percent	Count	Percent
Yes	7	77.8	2	22.2
No	2	22.2	6	66.7
No answer	0	0	1	11.1
TOTAL	9	100.0	9	100.0

F. KOTZEBUE

1. The Artists and their Art

Seven women and 2 men completed the questionnaire as part of their focus-group experience. All were Inupiat with the exception of one participant who identified herself as an Inupiat and Athabaskan.

Thirteen different types of art are being practiced by these artists, predominantly traditional Native art. Beading was reported by 56% of respondents, traditional clothing by 44%, doll making by 33% and carving by 22% of the artists (Table F1.1).

Two thirds of these artists have been working at their art for over 20 years (Table F1.2) and all work during the winter months (Table F1.3). Family members were most frequently cited as teaching these artists their craft (89%) (Table F1.4).

Table F1.1 What type of art do you do?

	Count	Percent of cases
Traditional		
storytelling	1	11.1
traditional tools or equipment	1	11.1
drum making	1	11.1
carving	2	22.2
beading	5	55.6
traditional clothing	6	44.4
doll making	3	33.3
Non-traditional		
drawing	3	33.3
painting	1	11.1
print making	1	11.1
jewelry	3	33.3
music	1	11.1
sculpture	1	11.1
other	4	66.7
TOTAL CASES	9	

Table F1.2 How long have you been doing your art or craft?

	Count	Percent
5-10 years	1	11.1
10-20 years	2	22.2
Over 20 years	6	66.7
TOTAL	9	100.0

Table F1.3 What time of year do you do most of your art?

	Count	Percent of cases
Spring	3	42.9
Summer	3	42.9
Fall	5	71.4
Winter	7	100.0
TOTAL CASES	7	

Table F1.4 Where did you learn to do your art or craft?

	Count	Percent of cases
Family members	8	88.9
Other artists	4	44.4
In school	1	11.1
TOTAL CASES	9	

2. Sources of Materials

All but one of these artists gather materials locally all year round. Supplies are also bought regularly from local resources, Anchorage, and outside the state (Table F2.1).

Table F2.1 Where do you get the supplies you need for your art or craft?

	Count	Percent of cases
Gather locally	8	34.8
Buy locally	6	26.1
From Anchorage	5	21.7
Buy/order from Out-of-State	4	17.4
TOTAL CASES	9	

3. Public Performance and Exhibition

Over half of this group do not display their work in public (Table F3.1). All those who perform do so locally with the exception of one artist who performs at regional and state events (Table F3.2). Most artists who exhibit their work do so locally, primarily in museums (Table F3.3).

Table F3.1 Do you ever exhibit or perform your art in public?

	Count	Percent
Yes	4	44.4
No	5	55.6
TOTAL	9	100.0

Table F3.2 Where do you perform?

	Count	Percent of cases
Community events	3	100.0
Statewide events	1	33.3
Local/regional events	1	33.3
TOTAL CASES	3	

Table F3.3 Where do you exhibit?

	Count	Percent of cases
Community center	2	50.0
Statewide events and festivals	1	25.0
Local events	2	50.0
Out-of-State events or festivals	1	25.0
Museums	3	75.0
TOTAL CASES	4	

4. Marketing Art

All but one of these artists sell their art, and 7 of the 8 who do sell, sell directly to customers. Events, festivals and seasonal shows are used by half of these respondents. Some local sales, both on consignment and outright, are occurring. Fewer artists sell their work in Anchorage and no one in Kotzebue reported selling outside of Alaska (Table F4.1).

Three of the nine artists in Kotzebue who sell their work would like to sell more than they do (Table F4.2), three are concerned about getting a fair price for their work and one doesn't know if she is (Table F4.3). The majority of Kotzebue artists, however, report being content with the quantity of the work they sell (67%) and the price they get for it (56%).

Although most of these artists do not sell through other organizations, all but one believe that a percentage is always added (Table F4.4). Only one artist indicated a lack of knowledge in this area.

Table F4.1 Where do you sell things?

	Cases	Percent of cases
Directly to the customer	7	87.5
Events or festivals	4	50.0
Locally on consignment	2	25.0
Locally as outright sales	3	37.5
In Anchorage on consignment	2	25.0
In Anchorage as outright sales	1	12.5
Seasonal art shows	4	50.0
Other	1	12.5
TOTAL CASES	8	

Table F4.2 Are you able to sell as much of your art or craft as you would like to?

	Count	Percent
Yes	6	66.7
No	3	33.3
TOTAL	9	100.0

Table F4.3 **How much of your annual income comes from selling your art or craft?**

	Count	Percent
None	1	6.7
Less than half	10	66.7
More than half	2	13.3
All of it	1	6.7
No answer	1	6.7
TOTAL	15	100.0

Table F4.4 **Are you able to get a fair price for your work?**
Do organizations or stores add a percentage increase to your price?

	Fair price		Percentage added	
	Count	Percent	Count	Percent
Yes	5	55.6	8	88.9
No	3	33.3	0	00.0
Don't know	1	11.1	1	11.1
TOTAL	9	100.0	9	100.0

5. Organizational Support

None of these focus group participants is a member of an artist organization. Slightly over half of them have heard of the Alaska State Council on the Arts (Table F5.1), but none reported receiving any support. The informal support of family and friends was reported by one participant, but no other sources of organizational support were reported.

Table F5.1 **Have you ever heard of the Alaska State Council on the Arts?**

	Count	Percent
Yes	4	44.4
No	5	55.6
TOTAL	9	100.0

G. NOME

1. The Artists and their Art

Ten of the focus-group participants (6 men and 4 women) in Nome completed this questionnaire. The group was 80% Inupiat and 20% Non-Native. Eighteen different types of art were reported (Table G1.1). More than two thirds of the artists were involved in performing arts, with dance (both Native and Non-Native) done by 7 of the 10 participants. Traditional Native art forms were reported 26 times.

Nine of the 10 participants have been actively involved in their art for over 20 years (Table G1.2) and all 10 reported doing art actively during the winter months. Eighty percent are also active in the fall, but only 50% report doing art in the spring and summer months (Table G1.3).

Family members have taught 80% of these artists their art or craft, and 50% report other artists as being influential in their learning. Only 40% report that they learned to do their art in school (Table G1.4)

Table G1.1 What type of art do you do?

	Count	Percent of cases
Traditional		
drum making	4	40.0
drumming	2	20.0
carving	5	50.0
beading	2	20.0
traditional clothing	1	10.0
doll making	1	10.0
dance	7	70.0
mask making	2	20.0
traditional tools or equipment	1	10.0
storytelling	1	10.0
Non-traditional		
drawing	1	10.0
theater	1	10.0
writing	2	20.0
painting	1	10.0
jewelry	2	20.0
music	4	40.0
sculpture	1	10.0
other	2	20.0
Total Cases	10	

Table G1.2 How long have you been doing your art or craft?

	Count	Percent
1-4 years	0	00.0
5-10 years	1	10.0
Over 20 years	9	90.0
TOTAL	10	100.0

Table G1.3 What time of year do you do most of your art?

	Count	Percent of cases
Spring	5	50.0
Summer	5	50.0
Fall	8	80.0
Winter	10	100.0
TOTAL CASES	10	

Table G1.4 Where did you learn to do your art or craft?

	Count	Percent of cases
Family members	8	80.0
Other artists	5	50.0
School	4	40.0
TOTAL CASES	10	

2. Sources of Materials

Nome artists depend mostly on local sources for their supplies; they reported gathering and buying in Nome with equal frequency (Table G2.1).

Only five artists gave the details about their gathering activities. All of them reported gathering natural materials in the spring. Fall and winter are included for two of these artists and one gathers year-round (Table G2.2).

Table G2.1 Where do you get the supplies you need for your art or craft?

	Count	Percent of cases
gather locally	7	70.0
buy locally	7	70.0
From Anchorage	3	30.0
Buy/order from Out-of-State	2	20.0
Other	1	10.0
TOTAL CASES	10	

Table G2.2 If you gather natural materials locally, what time of the year do you gather them?

	Count	Percent of cases
Spring	5	100.0
Summer	2	40.0
Fall	1	20.0
Winter	2	40.0
TOTAL CASES	5	

3. Public Performance and Exhibition

Only 1 of the 10 respondents reported no public exposure as an artist. Six participants reported performing, all of whom perform locally. One-third of the artists indicated statewide and half out-of-state exposure for their art (Table G3.1).

Six artists reported displaying their work. All exhibit locally, at community centers (2), local or regional events or festivals (5), and local galleries (2). In addition, one artist exhibits out-of-state and at museums.

Table G3.1 Where do you perform?

	Count	Percent of case
Community events	5	66.7
Statewide events	3	33.3
Local/regional events	2	33.3
Out-of-State events	3	50.0
Other	3	50.0
TOTAL CASES	6	

Table G3.2 Where do you exhibit?

	Count	Percent of cases
Community center	2	33.3
Local events	5	83.3
Out-of-State events or festivals	1	16.7
Museums	1	16.7
Other (local galleries)	2	33.3
TOTAL CASES	6	

4. Marketing Art

Eighty percent of these artists sell their art with most (62.5%) art sold through direct customer orders and events or festivals (62%). Only two reported selling in Anchorage and one outside the state (Table G4.1).

Of the eight artists who sell their art, only one is satisfied with the quantity she can sell. All the other artists would like to sell more and one of the artists who is not selling would like to (Table G4.2).

Six of the 8 artists who sell their art do not feel they are able to get a fair price for their work (Table G4.3). In Nome, two artists said that their total annual income comes from selling art.

Three artists believe that stores and organizations add a percentage increase to their price.

Table G4.1 Where do you sell things?

	Count	Percent of cases
Directly to the customer	5	62.5
Events or festivals	5	62.5
Locally on consignment	4	50.0
Locally as outright sales	3	37.5
In Anchorage on consignment	1	12.5
In Anchorage as outright sales	1	12.5
Out-of-State	1	12.5
Seasonal art shows	2	25.0
Other	2	25.0
TOTAL CASES	8	

Table G4.2 Are you able to sell as much of your art or craft as you would like to?

	Count	Percent
Yes	1	11.1
No	8	88.9
TOTAL	9	100.0

Table G4.3 Are you able to get a fair price for your work?

	Count	Percent
Yes	2	22.2
No	6	66.7
Don't know	1	11.1
TOTAL	9	100.0

Table G4.4 How much of your annual income comes from selling your art or craft?

	Count	Percent
None	1	12.5
Less than half	4	50.0
More than half	1	50.0
All of it	2	25.0
TOTAL	8	100.0

5. Organizational Support

Two participants reported membership in an artist organization. Half of this group also reported an awareness of the Alaska State Council on the Arts, although only one artist had received support through the organization.

Only one respondent listed other organizational support, citing the city of Nome and an organization called "Alaskan Gold."

Table G5.1 Are you a member of any type of artist organization or cooperative?

	Count	Percent
Yes	2	20.0
No	7	70.0
No answer	1	10.0
TOTAL	10	100.0

Table G5.2 Have you ever heard of the Alaska State Council on the Arts?

	Count	Percent
Yes	5	50.0
No	3	30.0
No answer	2	20.0
TOTAL	10	100.0

Table G5.3 Have you ever received any support from them?

	Count	Percent
Yes	1	10.0
No	8	80.0
No answer	1	10.0
TOTAL	10	100.0

H. SHISHMAREF

1. The Artists and their Art

Six women and nine men, including focus group participants and interested observers, completed this questionnaire in Shishmaref. These respondents were primarily Inupiat (13); the two exceptions being one Yup'ik and one Non-Native (Table H1.1).

Twelve different types of art are done in Shishmaref and there were a total of 44 responses within these categories (Table H1.2). Carving had the highest percentage of responses (60%) followed by beading and jewelry (40% each).

Half of the artists reported over 20 years of experience in their art. The other half was divided between those who have been doing their art between 5-10 years and between 10-20 years (Table H1.3).

Shishmaref artists report doing their work year-round; however, more reported working in the winter than in the other seasons (Table H1.4).

Almost all of these artists (13) have learned their crafts from family members. Six report learning from other artists and only two reported learning how to do their art in school (Table H1.5).

Table H1.1 What ethnic group do you belong to?

	Count	Percent
Yup'ik Eskimo	1	6.7
Inupiat Eskimo	13	86.7
Non-Native	1	6.7
TOTAL	15	100.0

Table H1.2 What type of art do you do?

	Count	Percent of cases
Traditional		
carving	9	60.0
drumming	1	6.7
beading	6	40.0
traditional clothing	4	20.0
doll making	4	26.7
dance	1	6.7
mask making	4	26.7
traditional tools or equipment	1	6.7
storytelling	1	6.7
Non-traditional		
jewelry	6	40.0
sculpture	4	26.7
other	2	26.7
TOTAL CASES	15	

Table H1.3 How long have you been doing your art or craft?

	Count	Percent
1-4 years	0	0.00
5-10 years	3	20.0
10-20 years	4	26.7
Over 20 years	7	46.7
No answer	1	6.7
TOTAL	15	100.0

Table H1.4 What time of year do you do most of your art?

	Count	Percent of cases
Spring	8	53.3
Summer	8	53.3
Fall	9	60.0
Winter	12	80.0
TOTAL CASES	15	

Table H1.5 Where did you learn to do your art or craft?

	Count	Percent of cases
Family members	13	92.9
Other artists	6	42.9
In school	2	14.3
TOTAL CASES	14	

2. Sources of Materials

Gathering (73%) and buying locally (60%) got the most responses from these artists. More of these artisans buy from outside Alaska than from Anchorage (Table H2.1).

More gathering is done in the winter here than other seasons but people gather what they need for their art year-round (Table H2.2).

Table H2.1 Where do you get the supplies you need for your art or craft?

	Count	Percent of cases
Gather locally	11	73.3
Buy locally	9	60.0
From Anchorage	5	33.3
Buy/order from Out-of-State	7	46.7
TOTAL CASES	15	

Table H2.2 If you gather natural materials locally, what time of the year do you gather them?

	Count	Percent of cases
Spring	5	41.7
Summer	6	50.0
Fall	9	75.0
Winter	5	41.7
TOTAL CASES	12	

3. Public Performance and Exhibition

Nine Shishmaref artists exhibit or perform in public. Of these artists, seven report performing locally and/or regionally and one statewide and out-of-state events or festivals (Table H3.1). Nine respondents exhibit their work. Most show their work locally, two artists report exhibiting statewide and one artist exhibits at all levels (Table H3.2).

Table H3.1 Where do you perform?

	Count	Percent of cases
Community events	2	28.6
Statewide events	2	28.6
Local/regional events	3	42.9
Out-of-State events	1	14.3
Other	1	14.3
TOTAL CASES	9	

Table H3.2 Where do you exhibit?

	Count	Percent of cases
Community center	2	22.2
Statewide events and festivals	3	33.3
Local events	3	33.3
Out-of-State events or festivals	1	11.1
Museums	1	11.1
Other	2	22.2
TOTAL CASES	9	

4. Marketing Art

Fourteen respondents reported selling their art, with most (71%) selling directly to customers. Five artists sell in Anchorage (Table H4.1). About half (53%) are able to sell as much as they would like, and about half (47%) felt they get a fair price. Ten respondents reported that selling art makes up less than half of their annual income.

Table H4.1 Where do you sell things?

	Count	Percent of cases
Directly to the customer	10	71.4
Events or festivals	2	14.3
Locally on consignments	5	21.4
Locally as outright sales	5	35.7
In Anchorage on consignment	5	35.7
In Anchorage as outright sales	5	35.7
Out-of State	1	7.1
Seasonal art shows	4	28.6
Other	3	21.4
TOTAL CASES	14	

Table H4.2 How much of your annual income comes from selling your art or craft?

	Count	Percent
None	1	7.1
Less than half	10	71.4
More than half	2	14.3
All of it	1	7.1
TOTAL	14	100.0

Table 8. D3 Are you able to sell as much of your art as you would like to?

	Count	Percent
Yes	8	53.3
No	6	40.0
No answer	1	6.7
TOTAL	15	100.0

Table H4.4 Are you able to get a fair price for your work?

	Count	Percent
Yes	7	46.7
No	5	33.3
Don't know	3	20.0
TOTAL	15	100.0

Table H4.5 Do organizations or stores add a percentage increase to your price?

	Count	Percent
Yes	9	60.0
No	1	6.7
Don't know	4	26.7
No answer	1	6.7
TOTAL	15	100.0

5. Organizational Support

No one in Shishmaref reported being a member of any type of artist organization. Although almost three-fourths (73%) of these respondents had heard of the Alaska State Council on the Arts, only one person had received support from the organization. No one reported receiving support from any other sources.

Table H5.1 Have you ever heard of the Alaska State Council on the Arts?

	Count	Percent
Yes	11	73.3
No	4	26.7
TOTAL	15	100.0

Table H5.2 Have you ever received any support from them?

	Count	Percent
Yes	1	6.7
No	14	93.3
TOTAL	15	100.0

I. UNALASKA

1. The Artists and their Art

Seven women and 4 men completed this questionnaire after participating in their focus group. The ethnic distribution with 73% Non-Native differs from the other communities, and possibly allows for other differences noted (Table I1.2). Two Aleut, 8 Non-Native, and one participant (who did not disclose his ethnicity) reported 17 different forms of art being done in Unalaska. Drawing and painting are most prevalent, accounting for 27% of all responses (Table I1.2).

Artists in Unalaska report less years of experience than other communities. Over half of these respondents have done their art 10-20 years, while three have over 20 years of experience (Table I1.3).

Winter is the favorite season for art in Unalaska, with 10 respondents reporting activity at this time (Table I1.4). The other seasons each find less than half of these artists working.

More artists in Unalaska report learning their art (10 responses) in school than from other artists (6) or family members (3) (Table I1.4). Of all communities sampled, this distribution of where artists learned their craft is unique to Unalaska.

Table I1.1 What ethnic group do you belong to?

	Count	Percent
Aleut	2	18.2
Non-Native	6	54.5
Other	2	18.2
No answer	1	9.1
TOTAL	11	10.0

Table I1.2 What type of art do you do?

	Count	Percent of cases
Traditional		
drum making	1	9.1
carving	3	27.3
beading	3	27.3
basket making	1	9.1
doll making	3	27.3
dance	1	9.1
Non-traditional		
ceramics	2	18.2
writing	3	27.3
painting	6	54.5
photography	4	36.4
print making	4	36.4
theater	2	18.2
jewelry	3	27.3
drawing	8	72.7
sculpture	2	18.2
music	1	9.1
other	5	45.5
TOTAL CASES	11	

Table I1.3 How long have you been doing your art or craft?

	Count	Percent
1-4 years	1	9.1
5-10 years	1	9.1
10-20 years	6	54.5
Over 20 years	3	27.3
TOTAL	11	100.0

Table II.4 What time of year do you do most of your work?

	Count	Percent of cases
Spring	4	36.4
Summer	3	27.3
Fall	5	45.5
Winter	10	90.9
TOTAL CASES	11	

Table II.5 Where did you learn to do your art or craft?

	Count	Percent of cases
Family members	5	50.0
Other artists	6	60.0
School	10	100.0
TOTAL CASES	10	

2. Sources of Materials

More people in Unalaska buy their materials from Anchorage or outside Alaska than gather or buy them locally. Seventy three percent of the artists reported buying outside the community compared to 18% who buy in Unalaska (Table I2.1). Those who do gather natural materials do so during every season except winter (Table I2.2).

Table I2.1 Where do you get the supplies you need for your art?

	Count	Percent of cases
Gather locally	5	45.5
Buy locally	2	18.2
From Anchorage	8	72.7
Buy/order from Out-of-State	8	72.7
TOTAL CASES	11	

Table I2.2 If you gather natural materials locally, what time of the year do you gather them?

	Count	Percent
Spring	2	33.3
Summer	4	66.7
Fall	4	66.7
Winter	0	00.0
TOTAL CASES	6	

3. Public Performance and Exhibition

Ten of the eleven artists surveyed exhibit or perform in public. Eight of these gave details about performing and all of ten perform within the community. Regional and statewide events received four responses each and only two artists reported performing out-of-state.

Nine respondents reported exhibiting their work, all of whom do so locally. Over half of these artists display statewide (5) and very few take their work out of state (2) or display it in museums (1). Magazines and other publications were other places respondents said they display their work (Table I3.2)

Table I3.1 Where do you perform?

	Count	Percent of cases
Community events	8	100.0
Statewide events	4	50.0
Local/regional events	4	50.0
Out-of-State events	2	25.0
Other	2	25.0
TOTAL CASES	8	

Table I3.2 Where do you exhibit?

	Count	Percent of case
Community center	3	30.0
Statewide events or festivals	5	50.0
Local events	9	90.0
Out-of-State events or festivals	2	20.0
Museums	1	10.0
Other (publications)	3	30.0
TOTAL CASES	9	

4. Marketing Art

Eight of the Unalaska participants sell their artwork, mostly directly to customers (75%), or at festivals, events and shows (75%). None of this group reported selling in Anchorage and only three sell at local shops, either on consignment (2) or outright (1).

Three participants who reported not selling their work indicated that they would like to sell it, and four of the eight participants who do sell their work would like to sell more (Table I4.3).

Four of the participants who reported selling their art also reported getting a fair price. One believed she was not receiving a fair price and three said they didn't know if they were (Table I4.4).

Table I4.1 Where do you sell things?

	Count	Percent of cases
Directly to the customer	6	75.0
Events or festivals	6	75.0
Locally on consignment	2	25.0
Locally as outright sales	1	12.5
Out-of-State	2	25.0
Seasonal art shows	6	75.0
Other	3	37.5
TOTAL CASES	8	

Table I4.2 How much of your annual income comes from selling your art or craft?

	Count	Percent
None	6	54.5
Less than half	5	45.5
TOTAL	11	100.0

Table I4.3 Are you able to sell as much of your art or craft as you would like to?

	Count	Percent
Yes	3	27.3
No	7	63.6
No answer	1	9.1
TOTAL	11	100.0

Table I4.4 Are you able to get a fair price for your work?

	Count	Percent
Yes	4	45.5
No	1	9.1
Don't know	3	45.5
TOTAL	8	100.0

Table I4.5 Do organizations or stores add a percentage increase to your price?

	Count	Percent
Yes	5	45.5
No	1	9.1
Don't know	4	36.4
No answer	1	9.1
TOTAL	11	100.0

5. Organizational Support

Seventy-three percent of these artists belong to an artist organization or cooperative (Table I5.1) and 82% are aware of the Alaska State Council on the Arts (Table I5.2). Only 27% of these participants report receiving support from ASCA, while 36% report support from other sources. "Make it Alaska," "Made in Alaska," the Alaska Humanities Forum, the Anchorage Museum of History and Art, BSAE and the Aleutian Arts Council, were examples given for support.

Table I5.1 Are you a member of any type of artist organization or cooperative?

	Count	Percent
Yes	8	72.7
No	3	27.3
TOTAL	11	100.0

Table I5.2 Have you ever heard of the Alaska State Council on the Arts?

	Count	Percent
Yes	9	81.8
No	2	18.2
TOTAL	11	100.0

Table I5.3 Have you ever received any support from them?

	Count	Percent
Yes	3	27.3
No	8	72.7
TOTAL	11	100.0

Table I5.4 Do you receive any support as an artist from any other sources?

	Count	Percent
Yes	4	36.4
No	7	63.6
TOTAL	11	100.0

APPENDIX E: COMMENT FROM BETHEL COMMUNITY FOCUS GROUP PARTICIPANT

The following comment was in response to a letter sent by Craciun & Associates thanking and requesting comments from all focus group participants.

"I was glad to see such a diverse group of participants from the Bethel community at the meeting and believe some very important issues, rural artists face were brought up. Problems such as marketing and promotion; materials acquisition; news letter outlining where to get services and support from the Council on the Arts; archiving of past, current and future work; help in applying for technical help from arts organizations such as the Alaska State Council on the Arts and Alaska Humanities Forum. . ."

- John Active